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#### NYM CRINKLE'S FEUILLETON A Criticism of Margery's Lovers-A Tame

and Conventional Story-The Literary Men that Can Embroider a Dialogue and Decorate a Scene, but Cannot Forge a Plot-A Plot Destitute of Dignity, Strength and Originality-A Hero that is Not a Masculine Man-Simultaneous Plays with a Kindred Vacuity of Plot and the Same Small-Talk Treatment.

The second in the series of literary plays on Tuesday entered the special matinee door so graciously opened for them by Mr. A. M. Palmer.

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Mr. Brander Matthews, who is a literary worker of recognized position, and a scholar ly, painstaking and unexceptionable writer, produced Margery's Lovers.

The play is a comedy drama, and it is open to much the same criticism that has been expended on A Foregone Conclusion. That is to say, its story is conventional and tame, its dramatic interest does not quite rise to suspense, and its crises are not quite situations. But it abounds in sentimental incidents and has several suggestive bits of character that are cleverly differentiated and consistently worked out on the story-teller's and not the playwright's line.

Mr. Matthews is a hard student in dramatic literature, as his several essays in criticism and biography sufficiently attest. But he evidently has not learned that a good play is founded on a good story.

There is absolutely nothing in his drama that has not peen worked and reworked before. The motive for all the pains he has taken is ridiculously slender and awkwardly trite.

This appears to be the trouble with all the literary workers who are waiting at Mr. Palmer's gate.

They can embroider a dialogue and decorate a scene. But they cannot forge a plot.

And when they make the attempt it is not with the hammer of imagination, but with the mallet of the memory.

Nor is that the worst of it. They refuse to deal with life and character as they exist. They insist upon dealing with them as they are written. So that a play like Margery's Lovers does not bring with it the atmosphere of reality; its people do not please you with the vigor of new acquaintances. In spite of all their efforts, the dust of the library is on them. They are continually walking the chalk-line of a dilletantism that tires you. The dramatist has taste, skill, literary knowledge-but he has

At least that is the way Margery's Lovers struck me.

Margery Blackwall is the daughter of an old gambler and adventurer, who loves her with an intense devotion, and carries on his disreputable business to provide her with plenty of money. The girl is ignorant of her father's life and habits and returns his affection. She is living at Nice, surrounded by a gay circle of men and women, and has several lovers. One of them is Lieutenant John Alden of the U.S. Navy: another is the Count de Sarazue, a gambler, and confederate of the girl's father. This man determines to use his knowledge of Mr. Blackwall's career to force the father to give him the girl. But she loves the Lieuten-

This is the time out-of-mind blackmail scheme of the traditional stage villain. Rather than have his story told to his daughter, the father consents to a dastardly scheme to ruin the Lieutenant. This scheme is nothing more nor less than to accuse the officer of cheating at cards, and to mark and stack the cards so that the evidence will be against him. Into this rather puerile plot the father and the Count enter, and it succeeds. The Lieutenant is charged with swindling. The Commodore gives him permi: sion to go home on leave of absence and he is apparently ruined. At this crisis an old friend of his, Mr. Lewis Long, steps in to his rescue, unearths the Count's record, makes that villain confess, and saves the Lieutenant.

Nothing can well be balder than this plot. It is destitute not only of originality, but of strength and dignity. It all revolves round the supposition that an American boy, trained in the navy, would permit a shallow trick to be played upon him at the card table, would roll up his eyes and throw up his hands promptly, cry out "I am lost, I am lost! Will nobody believe in me?" and then sink down into a condition of abject helplessness and despair, to remark at intervals that the long dream of happiness was over.

from Carlyle or James or Hawthorne. He certainly did not get it from contact with American officers at Nice, or anywhere else, for whatever else American officers may do, they certainly, as a rule, are not apt to allow a gambling adventurer to brand them as cheats

the notion from Ouida that American officers of a hundred will make the accuser swallow he would break down for want of honest act that way. He may have caught the idea his worls. At all events he will not stop-as the literary playwright inevitably makes him stop-to consider what his respectable motherin law will think and say, and what the even more respectable Mrs. Grundy will do if he asserts himself.

Mr. Brander Matthews may have imbibed instantly deny it, and in ninety-nine cases out with such small events as a charge of dishonor human elements. Such heroes as he illustrates might charm a circle of highly organized middle aged ladies in a back parlor. But he wouldn't bold his own on a quarter-deck.

This is all the more remarkable in the play because the old father (played by Mr. Stod-My own impression is that Margery, unless dart), who has less cue for action and less

ing mainly because the cleverness is some what unreasonable. Why a brave man should be ashamed of a brave deed, or why he should insist upon being chronically lazy when he isn't, I could not understand. A man who insists that the greatest and worthiest efforts of his life shall be hidden, possesses a modesty that is morbid.

Mr. Matthews is not brilliant or epigrammatic in dialogue, and therefore, I need not say, should not attempt to be. His humor is an acceptable sportiveness that is pleasing without being funny. His wit (in this play at least) need not engage my attention, for it has been provided for in a little invention of recent date and which I am told is worn upon the breast in genteel literary society as a protec-

Margery, I meant to have said, is a most commonplace girl. She smiles, falls in love, is won in an instant, estranged for five minutes by the card incident, and then made happy for life by the exposure of the villain.

The play, for these and other reasons, is not a good one. But it has much good stuff in it, or, rather, I should say, on it, for it appears to have been laid on. The pathos of the father is perhaps the best spot on the side of sentiment. But, then, Stoddart is always so good as the old ruffian with a heart that he can invest any lines with a sympathetic grief.

And that reminds me that Salvini, in a most

ungracious role, did a good deal of effective acting. His struggle when he was forced to write the self-accusing letter was perhaps the most genuinely artistic bit of work during the afternoon, and brought the power of his father in face and gesture vividly before the spectators. And when old Blackwall flew at his throat he continued with superb force of utterance to make the scene intense for an in-

There is no mistaking young Salvini's masculinity of work, whatever that work may

On the evening of the same day Bronson Howard produced at the Lyceum Theatre his Met by Chance, and I am bound to say at once that the almost simultaneous plays have a kindred vaculty of plot and display the same small-talk treatment. Met by Chance, measured by anything but an hour's idleness, is not a good play. Its motive is the worn motive of the fraudulent nobleman almost winning the American girl, only to be exposed at the next moment. At the best, the comedy is a flourish of obvious and strained literary skill. It is what is called in newspaper offices a "pot boiler"that is to say, it bears all the evidence of having been laboriously wrought to order. Like Margery's Lovers, it does not deal with life; only with that pale reflection of it that is accepted in current literature. Neither play has a throb of real, earnest, honest conviction. But both are clever in the nice working out of sentiment and the exhibition of social phases.

It is plain that at the present moment we must not look to the American comedy drama for vigor of thought or strength of material.

Of the two plays, it is difficult to say which we would consent to see a second time; but it is only just to say that Brander Matthews' has this advantage—that we are not likely to see it the second time. NYM CRINKLE.

# The Actors' Fund.

Seven applications for relief were considered by the Executive Committee last week, and only one favorably—a somewhat unusual proceeding. Seven applications and one funeral will be considered to-day (Thursday).

Expended in relief last week, \$162 75 New members and annual dues paid in: William Bonelli, Edwin W. Hickman, Philip T. Turner, Kate Brand, Charles W. Roberts, Eugene White, Fred. Scharge, Gertrude Carysford, Ruth Gilbert, Charles T. Parsloe, William G. Gilbert, Ellerslie F. Gilpin, G. Herbert Leonard, Carl A. Haswin, Adolf J. Jackson, Alva M. Holbrook, Eva Turnock, J. B. Everham, David Washman, Frank Doud, Marie Hartley, George Peck, Samuel Booth, Edwin S. Tarr, Mrs. Edwin S. Tarr, John D. Walsh, Ida De Lange, Charles D. Lack, J. S. Forbes, Lawrence Cooney, Lillie Eldridge and Joseph E. Whiting.

"The Social Register" is the name of a s little book recently published, under supervision, that gives the names dresses of the inner circle of New Ye ciety. It is probably the most discri



In Intercus

and swindlers, and then move helplessly around until they find breath to ask the gambler to "arrange for a meeting."

If there is any one characteristic of the young man, and especially the young man of self-reliant courage, trained in a school of bravery and perhaps as a hero, it is that when he knows to be untrue he will indignantly and | with picturesque effectiveness, but in dealing

she had been fed on the conventional pap of latter-day fiction, would have thought a great deal more of Lieutenant Alden if, to use the phrase that officers are not unfamiliar with, he had "wiped the deck" with the Count.

Altogether the Lieutenant is not a masculine man. He might make a good literary suddenly charged with a dishonorable act that man. He could sell flannels in a retail store

vigor of impulse or elasticity of muscle, flies at the Count's throat at the slightest provocation.

It will be seen that, in my opinion, effeminacy of conception, rather than want of skill in treatment, is the defect of the play. And I think that this was the opinion of the elegant audience assembled at the Madison Square.

The Lieutenant's friend, Mr. Lewis Long, is a clever attempt at characterization, interest. of any of the numerous elite director

#### At the Theatres.

LYCEUM THEATRE-MET BY CHANCE. E. H. Sothern
Frank Rodney
J. G. Saville
W. Pigott
J. E. Whiting
W. Pavson
Ellie Wilton
Enid Leslie
Emma Skerrett
Helen Dauvray Rutherford... Mary Hartwell Vandyke....

To say that Bronson Howard's new play is a disappointment would be putting the case mildly. It is, in brief, a failure, and Miss Dauvray will undoubtedly find it necessary to secure another medium immediately. Well acted and well staged, the play failed solely on account of its weakness and defects. In style, tone and treatment it is far beneath any work that Mr. Howard has submitted to the New York public. There is a paucity of plot, a botch-potch of silly incidents and an utter sack of that prodigality of clever characterization that has distinguished this author's more successful plays.

Met by Chance revives the emasculated. vacuous sort of dramatic thing that obtained at the Madison Square for several years and until some new, healthy blood was let into the direction of that theatre. It has not one strong scene, or one well-drawn character. The dialogue is paltry and dull. Indeed, we cannot pick out one feature of the whole affair that warrants the bestowal of unreserved approval. Talky, stupid, uninteresting, the attention of the first-night audience was held only by means of some puerile mechanical tricks and the gorgeous gowns which Miss Dauvray introduced with the rapidity and dash of a "protean artist."

The story, although vaguely and wander ingly set forth in the play, may be summed up in a very few lines. Stella Vandyke and Hope Rutherford are engaged respectively to an assinine dude and a bogus English lord. They attempt (and here, if we lish lord. They attempt (and here, if we are to take them as specimens of the well-bred American girl, lies an insult to that charming branch of humanity) to scrape acquaintance—by recourse to the vulgar flirtation associated with shop girls—with Doctor Lee and Lord Edward Talford, who is travelling incognite and stopping at the same hotel on Lake George. The latter-go camping in the woods, where they are found by Stella and Hope, who, lost by their party, wander in for shelter. Through a combination of circumstances they are obliged to spend a and Hope, who, loss by their partial in for shelter. Through a combination of circumstances they are obliged to spend a week here, during which time they fall in love with the young men, and the young men with them. Searchers come finally. But the way has been paved for the young folks to find what way their affections incline, and two marriages are arranged by two engagements being broken off, the dude, Charlie, finding handings with a silly young girl, and the poinces with a silly young girl, and the

There is nothing new and nothing enthe dialogue was dreadfully dormant and dreary, the uphill task of the actors and the sufferings of the audicace will be understood. The stage, like Miss Dauvray, was over-dressed. Fine hangings and the latest thing dressed. Fine hangings and the latest thing in art furniture will not put vitals into a dramatic corpse like Met by Chance. Nor can we speak in praise of the undeniably real rain-storm that poured down realistically through a perforated pipe just back of the proscenium. These extrinsic aids may be a treat to the inartistic observer, but even he will not be misled by such childish stage toys to overlook the fatal deficiencies in the play itself.

Miss Danvray played earnestly and intelli-Miss Dauvray played earnestly and intelligently, as she always does. But she could not raise the piece above its natural level of mediocrity. Her dresses, we would say to the fair reader, must be seen to be appreciated. They baffle the descriptive power of the masculine sex. Mr. Sothern was light and easy, and delicately humorous, as he needs must be, despite the uncompromising inadequacy of the role of Dr. Lee. Mr. Rodney was as stiff as the first syllable of his name. J. W. Pigott gave such a delightful picture of the genus dude that we wished there were more of Charlie Hartwell in the piece. Miss Wilton, showing dude that we wished there were more of Charlie Hartwell in the piece. Miss Wilton, showing no sign of her recent painful accident, gave an artistic performance of Hope. Enid Leslie fitted the ingenuous, kittenish Lucy to a nicety. The other roles were acceptably played. Met by Chance, if it depend for continuance upon the author's work, has a slim prospect.

MADISON SQUARE THEATRE-MARGERY'S

LOVERS.
Commodore Brevoort, U. S. NC. P. Flockton
Lieut. John Alden, U. S. N Louis Massen
Mr. Louis Long
William Blackwall J. H. Stoddart
Marg-ry Blackwall
Mrs. Webster Mrs E. J. Phillips
Bobby Webster Walden Ramsey
Mins Sara Webster Let a Langdon
Count de Sarague A. Salvini
Const de Sarazue

The series of authors' matinees, lately begun by Mr. Palmer at the Madison Square Theatre, was continued on Tuesday last by the production of the Brander Matthew's three-act play, Margery's Lovers. The audience, made up in large part of the author's personal friends, was large, attentive and sympathetic, and the piece was well acted and well received. Mr. Matthews may be credited with the composition of a fairly taking play-one which might hope for a run in New York, or more probably

Its story tells us how a knot of pleasureloving Americans are sojourning at Nice, where a young Lieutenant on the Mediterranean station-John Alden-loves and woos Margery Blackwall, temporarily under the care of the matron of the party. Hanging on the skirts of the company is a Russian adventurer and blackleg, now figuring as the Count de Sarszue, who also loves Margery, and in order to get rid of Alden uses his skill in cardsharping to disgrace his rival by a trumped up charge of cheating with a false pack. In this he is aided by an unwilling condererate—no other than Margery's father, a disreputable old outcast, who has been warned off every race

course in Europe, but who, under the shabby garb of a broken-down loafer and cheat, nour ishes the holiest paternal tenderness, and a yet undeveloped capacity for the loftiest and most delicate self-sacrifice. Forced to aid the Count's plans by his fear of exposure to his daughter, he is horror; struck at learning her love for Alden, and discloses the plot to Lewis Long, now a gentlemanly lounger, but former ly the hero of the battle of Winchester. Long as Alden's friend, takes the matter in hand bullies the Count into a written recantation and marries his own particular sweetheart and the curtain falls on universal harmony and happiness save for the sudden withdrawal of Blackwall for an indefinite absence in view of the discordant effect be might produce in th family connection.

It is needless to insist that Mr. Matthews

plot and personages savor not at all of originality or invention. Even admitting the ex istence of any discoverable new material in the dramatic field, it would be least of all to be expected from Mr. Matthews He is handicapped by his own attainments, a well read litterateur, steeped in modern French and other theatrical literature. To claim o other theatrical literature. To claim of him a comedy which should not remind us at every point of Sardou and Ohnet and Meilhac would be as reasonable as to ex-Bayreuth, a symphony which should not breathe Swan-songs and leitmetive in every bar. Nor need we insist that Alden is a melo dramatic milksop. Long a mere bit of stage affectation—already done to rags in the detective of Jim the Penman—and Blackwall. sychologic absurdity. It appears to be ed—in the modern school of criticism—to condone all these, and even worse, incongrui-ties, provided the author can make his borand imperfect material seem probable and interesting at the moment If he can make his auditors tremble, laugh and weep while the play is going on, he can afford to snap his fingers at the cooler second thought of the car tankerous critics with his pen and ink. Th tankerous critics with his pen and ink. This Mr. Matthews has very fairly done. His piece, to be sure, is like a kangaroo—it grows bigger toward the end. His first act is thin and poor. It lingers unduly over the development of his theme, and affects—not very successfully—the light and dainty conversational tone of the French proverbe—the salon-piece of Augier or Legouvé But when, ceasing to be Robertsonian, the author plunges into his second act and becomes Sardouscous he sets into ond act and becomes Sardouesque, he gets into more familiar waters, and sails along with an impulsion not altogether his own. The pivotal scene—Blackwall's agony between his fear of discovery and his love for his daughter—is really touching, dramatic and good, and the same praise measurably applie to the duel of wit and nerve between Long and the Count, and Blackwall's pathetic self-sacrifice at the

The acting was, on the whole, excellent Stoddart's Blackwall was a character study of admirable delicacy, pathos and contained force. It was played in the quietest and lowest pos-sible key, with a reserve which leaves room for deepening and sharpening subordinate lines and tints in future. But its very sobriety made the contrast of his outburst of rage and mur-derous assault on his fellow-rascal in the third act finely startling and effective. The piece, if it succeeds, as it promises to do, will succeed primarily and essentially on Stoddart's merits. Salvini made an impressive villain, a trifle me-lodramatic to be sure, and, on the showing of his make up, such a palpable scamp that any well-trained detective would have shadowed him on the spot without waiting for orders from dquarters.

Holland, in his familiar detective work, lacks olish of manner and delicacy of method, bu polish of manner and delicacy of method, but he is cool, manly, and, in the main, most effective. Marie Burroughs was a particularly pretty Margery. She is fresh and sympathetic, and occasionally gives out a tone of real feeling and warm emotion With a view to local color, doubtless, she elected to play the part in a dialect of the American language "as she is spoke" in Mesopotamia and the parts beyond Jordan—a sort of trans-Mississippian largeon, which is picturesous, certainly, but to jargon, which is picturesque, certainly, but to a sensitive ear nothing less than rasping.

The weak spots in the cast were the Alden of Mr. Massen, which was altogether cheap, conventional and stagy, and the very artificial Sara Brewster of Miss Langdon. The young lady made a hit some years ago as a pert, art-ful French lady's maid, and seems to have stuck to it ever since. Sara Brewster was, in every gesture, tone and expression, just Mile. Francine, and it seemed rather a poor return pair him off at the end with the femme de

POURTEENTH STREET THEATRE-THE OLD

	HOMES	TEAD.			
Joshua Whitco Cy Prime Jack Hazzard. Eb Ganzey			Georg	Valter	Gale
Henry Hopking Judge Patterso Reuben White	B	w	Gus	ennox Kamme	Sr.
Aunt Matilda. Annie Hopkins Reckity Ann			Virgin	ia Mari	owe
The Old H	lomestead	is a	delig	htful	New

England idyl. It breathes an atmosphere of purity, simplicity and sturdy manhood. It waits to us the fragrance of new-mown hav; it brings us the meadow daisy and buttercup, the soft low of cattle, the babble of running brooks, the song of the farm-laborer and the cheery chirp of the cricket, It is not a great play or a great performance, but it is good and true and wholesome, and no one, no matter how world hardened and blase he may befrom the gamin in the gallery to the swell in the private box-can see The Old Homestead without feeling better for it. After the inces sant round of knockabout nonsense, whirligig burlesque and medicinal melodrama to which we have been subjected, this sweet, good piece. brimming over with real human nature, home

ly kindliness and unctuous humor. It were superfluous to detail the plot. There is very little of it, and the success of the play does not in the least depend on the dramatic element in the story. We are introduced to old Uncle Josh at his home, surrounded by his relatives and friends, engaged in their pastoral\_ pursuits and pastimes. Josh's son has been for some time in New York, and not having

ome, and his quaint New England speech and habits seem more than usually droll. stomach the nude statuary or understand the aesthetic furniture and bric a brac. While seeking his son he wanders to Broadway, and opposite Grace Church on that thoroughfare he encounters a detachment of the Salvation Army, one of the Finest and other familiar city characters. Perhaps the funniest episode Uncle Josh's mistaking a postman collecting is Uncle Josh's mistaking a postman collecting his letters from a lamp-post box for a mail robber, and pouncing upon him forthwith. He finally discovers his son among some dissipated companions, restores his self respect, starts him anew and brings him back to the old homestead to share the farm and wed the prettiest girl in the neighborhood

The moral is good, and it is impressively and entertainingly taught. It is not new to say that The Old Homestead is a better ser mon than may be heard in most pulpits, but it is truth, and the truth cannot be too often re-

peated or too widely circulated.

The play is exquisitely mounted. The sets are really beautiful. The first act, with its tree-arched lane and its thrifty farmhouse, is an admirable piece of work, while the showy drawing-room of the Hopkinses and the superb reproduction of the exterior of Grace Church by moonlight, are severally as effective pieces of scenic work as have ever been seen on the

New York stage.

Mr. Thompson, as of old, is Uncle Josh, with his sturdy honesty, his quaint Yankeeisms and droll similes—a picture of the hardy, kindhearted New Englander as true to life as it is possible for any stage characterization to be.

Mr. Beane furnished a clever companion-part Mr. Beane turnished a clever companion-part as Cy, while Walter Gale's tramp, Happy Jack, and the Eb. Gauzey of J. L. Morgan were capital bits of character delineation. Mr. Lennox, Miss Thompson and Miss Marlowe lent admirable support to the star. The piece brims over with short parts—so many that we brims over with short parts
have not space to say more than that the majority of them were cleverly played, several
members of the company "doubling" very members of the company "doubling" ver skilfully. The singing of a quartette of fin voices was an agreeable feature. The Old Homestead was received with abundant applause and hearty laughter. It is certain to enjoy a long life of popularity at the Fourteenth Street.

WINDSOR THEATRE-GALBA THE GLADIATOR.

Galba		Frederick Warde
Origen		L. F. Rand
Flavian	**********	Charles D. Herman
		John F. Palmer
Hanno	************	Thomas E. Garrick
Gordian		Charles B. Charters
		Walter H. Edwards
Francis have	************	Marwood Andrews
Firme - lav	4	Charles II Clark
Third Sla	ve	James B. Howe
		Emmie Wilmot
		Eugenie Blair

The first production in New York of Galba the Gladiator, with Frederick Warde in the title role, took place on Monday night at the Windsor. The play is remarkable in these agnostic days for distinctly Christian sentiment. That sentiment circles round the fate of a young and beautiful slave-girl, Neodamia, sacrificed for her faith in the Cross amid the savagery of the Roman temperament in the days of the gladiatorial festivals.

Faustina, Empress of Rome, about to bring forth a successor to the throne, is advised by augurs that the fate of the royal unborn will be decided by that of an unborn child of a slave. cut from its mother's living body. The young wife of Galba, a popular gladiator, was the wretched victim of this pagan sacrifice, who was slain before his eyes. He escapes with the child, who was wounded in the neck by the knife that, leaving a scar, had taken its mother's life. Flying into Egypt, the father cares for it in a cave until, one unhappy night, Galba faints in a struggle with wild beasts. On recovering sense he misses his daughter. After years of ceaseless search he reaches Rome, where he becomes the leader of slaves bent on insurrection against the tyranny of the Empress. While so engaged they seek the privacy of those wonderful catacombs which formed a ci y of the dead below the streets of Imperial Rome, and which was the asylum of the persecuted Christians. In these gloomy caverns Origen, the priest, resides, and to him there comes for counsel a beautiful slave-girl, Neodamia. Her question is whether she, a Christian, might wed her master, Flavian, a pagan noble. The girl is followed to the cave by the Empress, Cæsar's mother, who, acting under the jealous influence of a passion for Flavian, is designing the girl's death. There she meets Galba, who tells her his bitter purpose of revenge for his wife's murder, but who is induced by promises of aid in the search for his daughter to follow the Empress to Flavian's garden, where he is to dispatch the girl at a signal. The garden has recently been the scene of a betrothal festivity, wherein Flavian has given freedom to his fair slave and bound himself in the fetters of his love for her. The Empress meets the girl alone in the garden and tries to alarm her into Failing in this, by the fraudulent use of an old letter she destroys the girl's confidence in her lover, but cannot shake her vow. Faustina then orders Galba to obey his deadly order; but a pathetic appeal for mercy, from Neodamia's lips, reminds him of his daughter.

and he determines to betriend her instead This so incenses the Empress that she or ders the seizure of Galba for the arena, where he shall be "butchered to make a Roman holiday." Faustina then seeks Flavian, and descends from her regal position to implore his love, but in vain. Flavian then repairs to the Temple of Juno to celebrate his nuptials, which are interrupted by the lictors bringing in Or gen, the Christian priest, on a charge of blasphemy against the gods. The Priest of Juno demands that he shall sacrifice to the gods or be sacrificed. He is firm in his faith, and Neodamia, awakening to the fact that she is in a pagan temple, declares herself refuses the entreaties a Christian, too, and of her lover to sacrifice to the idol. Empress enters the Temple and orders the Christ an martyrs to be thrown to the lions, and they are dragged away by the lictors. Then comes the terrible Collseum. On this

adversary, when Neodamia is ushered in the adversary, when Neodamia is usnered in the arena and he is ordered to kill her. Galba begs her life from the mob, who, thirsting for blood, give the dreadful verdict of pollice verso, while the Priest of Juno clamors for the lions. To save her from that torture Galba at last consents to kill her, to which she yields in Christian resignation. In arranging her hair to aim the fatal blow, he sees the scar which reveals his own daughter. This discovery induces the Empress to save her, as by the augury "Cæsar's fate is in her," while Galba

rescues her for the moment by defying the whole populace to mortal combat.

The gloomy walls of the Mamertine prison now contain the unhappy Neodamia, whose escape with Flavian and Galba the Empress there to effect. At this critical momen an attack is made on the prison by the insur-gent slaves, who, tired of waiting for Galba, have risen under the leadership of Hanno. Escape is impossible, and Galba, under the twofold idea of saving his daughter from outrage at the hands of the mob, and at the same time striking the blow of revenge at Casar and the Empress, is about to kill her, but reseeing Galba, demands of him the fulfilmen his oath to strike the blow which, by deciding Cæsar's ate, shall secure liberty Although the Empress on her knees intercede for the girl's life and sacrifices her own love for Flavian, to whom she appeals, imploring both to flee, Neodamia refuses to accept either life or mortal love, being now wedded to her faith and ready for the immolation. So Galba strikes the blow. The augury proven false, for Cæsar lives on. In rage and grief, Galba rushes to stab him, but is mortall wounded. In dying he sees his daughter spirit ascending to the realms of glory, and ilspirit ascending to the realms of glory, and il-lumined by the light of Christ he takes the cross from the Christian priest, expiring in the ecstatic hope of pardon, beside his daugh-ter's corpse, which wears the martyr's smile of This undoubtedly clever adaptation by Leon-

worthy of an extended criticism, which our limited space cannot afford. In summing up the acting of this play we are disposed to ar-raign Fred Warde personally, as the responsible representative of and for the omission and con missions of his dramatis persona. Of himself we cannot do either our hearts or head or the drama itself, as an art, justice and yet write of him cursorily or flippantly In him are the elements of a really great actor His opportunities and mercurial ment considered, the wonder is that his faults and crudities are so few, and it is pleasan to find them only the foils to magnifi-cent acting, which now and then flashes all the passion of the role he incarnates; when empty declamation is absorbed in the spontaneity of dramatic genius which singularly belongs to this actor, and which, in our judg ment, puts him in the front rank of the trage dians of the day, The just, well-earned be-cause won by natural acting (as distinguished from noise, spouting, ad captandum poses and stage tricks), the splended ovation which came from the whole audience as he closed the last scene with his daughter in the third act, should teach this gifted man that it is only "the touch of nature that makes the whole world kin." It is, indeed, a pity that a man so tal ented should seem in danger of adopting a false style to disfigure himself by anything that should remind one of the roaring, howl-ing days of the Bowery. We regret to say ing days of the Bowery. We regret to say that his success of last night was marred by the dramatic sin pointed out, and the male actors all, as if catching the infection from himself, pitched almost all they did, in-cluding even the Christian and Pagan Priests alas! on one vociferous, ranting key of acting and declamation, to the damof the dramatic picture to member of the company should contribute. As a marked illustration of this, these actors, when grouped as conspirators, strode, strutted threw their arms about and woke the echoes with shouts by way of picturing the "whispered

L. F. Rand, as the Christian priest, and Hy. M. Chester, Priest of Juno, were fairly passable. The lictors needed drilling. Thomas E. Garrick, as Hanno, a slave, did what he had to do with the melodramatic air of the conventional assassin. Emmie Wilmot dressed well enough for the part and looked very handsome as the Empress of Rome. Her role gives fine opportunities, for in it are materna love, wild passion for a lover who scorns her, hatred of a rival, Imperial ambition, the tigerlike revenge of her sex, a woman's pitijealousy, etc. Nearly all this pitched in a monotonous key, and although in some scenes she displayed the true artiste, the picture so sadly lacked light and shade that unreserved praise cannot be ac-corded it. To Eugenie Blair was entrusted the exquisite and difficult role of Neodamia. This young actress, even under the trying opers-glass, looks as if her eighteenth Summer is to come. Looking at her either when in what Hazlitt calls the "action of repose," or in emotional life, none can wonder that her patrician master becomes, in his turn, her slave. She gave us a living picture of a "pure inner life," of a maiden's modest and indestructible affection for her lover, a daughter's deep devotion, and of a Christian devotee. Miss was warmly called before the curtain, and Mr. Warde, at the close of the third act, at the call of the audience, made a neat, modest speech, thanking his patrons, amid enthusiastic ap-

A fair-sized audience was attaacted to see Eli Wheatfield; or, Hunted Down, as pre sented by Aaron Woodhull and his company at Poole's on Monday. The comedy is in four acts, is of the Joshua Whitcomb order. and is rather cleverly constructed. However, it contains several absurd inconsistencies. The plot deals with the murder of a wealthy banker. Mr. Woodhull assumes the role of Eli Wheatfield, an eighty year-old Vermont farmer, who comes to New York to visit his nephew, Robert Collington, a bank cashier The visit is characterized by a rapid succession of amusing incidents, and the old farmer falls an easy prey to innumerable schemes and deceptive allurements, and is made a butt for practical joking. But in the end he emerges as a hero in the prevention of a murder and in the reuniting of the usual "two young and loving hearts." The character is nicely drawn and artistically treated by Mr. Woodhull, who manages to keep well in the foreground its inmanages to keep wen in the foreground its in-teresting and laughable phases. It is unpar-donable, however, to invest the part of an eighty-year-old tiller of the soil, on a visit to the Metropolis for the first time in his life, and

who ha sniffed its air for a brief hour, with such familiarity with the nauseating slang-phrases of the day. This is certainly in bad-form, but it achieves its end—that of provok—

ing laughter.
Wallace Jackson's Senator Joseph Fuller was a refreshing bit of character acting, and he scored next to the star. Percy Florence, as Arthur Murdock, a forger and gambler, displayed talent in an exacting role, and was often applauded. T. W. Babcock was excellent as Knot Martin, a confidence man. The same praise may be given Charlotte Bor-deaux in the part of Bella Joslin. The others of the cast were more or less below medioc-rity. Ell Wheatfield is to be kept on two

The Bunch of Keys dispensed mirth and music to a large audience at the Third Avenue Theatre on Monday night. Peals and broadsides of laughter kept time with the merry jingle of the Keys from the rise to the fall of the curtain. The vivacious and versatile Marietta Nash captivated the audience with her clever acting, pleasing singing and nimblefooted dancing. George Lauri, as Snaggs, and Eugene Canfield. as Grimes, shared the honors with Miss Nash. Ada Stanhope and Marie Bell were charming in their operation burlesques, and sang several duets in new ballads. T. Murphy was satisfactery in the triple parts of Gilly Spooner, the dude; Col. St. Clair Bray, and Rose Keys, Alexander Bell was amusing as the lightning-rod agent and drummer, and was effective in the quar-tette singing. William Smith, as the big tette singing. William Smith, as the big pugilist in the hotel scene, sustained the part well, and a bout with gloves between him and Snaggs was warmly approved by the gallery-ites. Next week, Frank Mayo in Nordeck.

Hoodman Blind is drawing large houses to the People's, where its strong situations are observed by appreciative and acclamative auditors. Mr. Howarth as Jack Yeulett gives a powerful performance that thrills and enchants the spectators. The company, as we have be-fore stated, is the best melodramatic organization equipped for the road. It will continue two weeks in its present location.

The Parlor Match is crowding Niblo's this week. In every section of the city this entertainment has been given this season, and everywhere laughter and crowds have been the

Tony Pastor offers another fine specialty bill this week, with variety enough to suit the most exacting taste. There is always good entertainment to be had at this cosy theatre.

Thatcher, Primrose and West's Minstrels gave a splendid performance at the Grand Opera House on Monday. Billy Birch was awfully fuuny as Margharita. The jokes were not chestnuts, the songs were pretty, and the singers good. The bill was so long and so evenly good that we forbear to particularize. The entertainment is thoroughly pleasing and well carried out.

There is nothing new to write about the jolly entertainment provided at the Bijou. Mr. Goodwin's extravagant fun as Caraway Bones and his clever imitation of Mr. Irving are as enjoyable as ever. Mr. Bishop's explosive Captain, Mr. Hilliard's perplexed young man, Mr. Coote's dude laugh, and the comely L. F.'s, Fuller and Farrell, are all contributory features in a wildly hilarious performance.

Jim the Penman offers possibly the best illustration of the finished methods of the modern American stage that it has been our privilege to witness. The finesse and polish associated with the most accomplished French players are observable in this representation. Mr. Palmer has never in his honorable and eminent managerial career possessed a corps of artists equal to the present Madison Square company. Their collective talent is dominated by an intelligence that pervades every member of the cast and produces a singularly admirable unity of effort. It is no wonder that the public appreciates this representation at its full value and crowds the theatre week in and out.

The O'Reagans at Harrigan's Park Theatre, with its cluster of clever comedians and its bountiful supply of humorous scenes, incidents and characters, maintains a steady hold on the favor of all classes of play-goers. Its career has been one of remarkable success, and as it draws near its close the interest in it

Theodora, the lions and Lilian Olcett are to remain to the end of this week at the Star

The Charge of Custer has stimulated renewed interest in Mr. Cody's very diverting and instructive Wild West Show at the Madison Square Garden. The mimic reproduchandsome officer met his death, is thrillingly It forms a stirring addition to the unique drama of barbarism and civilization.

The School for Scandal has postponed other contemplated revivals at Wallack's, owing to its unexpected drawing power. The Rivals is rehearsed and ready, however, and that may shortly be expected to fill a portion of the time it will take to get Harbor Lights ready.

The Casino is being advertised at Dockstader's by the burlesque, Our Minnie, while the Natoinal Opera troubles come in for a share of attention from the mirth-makers in burntcork. The minstrels are firmly established as a feature among metropolitan amusements.

Tangled Lives is a popular matinee attraction, having the handsome Mantell as a focuspoint for feminine opera-glasses. The afternoon performances at the Fifth Avenue are largely attended; and, for the matter of that, so, too, are the nightly representations, alwrite to b

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though in a lesser degree. Mr. Kel'er, the suthor of Tangied Lives, is about to utilize his wide experience in another direction than dramatic composition; a firm of publishers in Fifth Avenue have engaged him to write a book on the game of poker for the benefit of society novices. There are many in this city that can testify to Mr. Keller's qualifications for the projected manual.

Miss Mather finishes her engagement at the Union Square Theatre on Saturday. Then she enters New England to appear for the first time as Lady Gay Spanker in London Assurance and as other heroines in standard comedies On Monday next, at Mr. Hill's theatre, Helen Hastings, the pretty young English actress who has been squibbed for a fortnight by the daily newspapers, will make her Amercan de but.

#### The Musical Mirror.

There is no more monotonous task for a writer "who is nothing if not critical" than to be forced, week after week, to chronicle an uncompromising success. He, as well as his readers, get tired of " packed houses," "lavish applause," "floral tributes," "numerous recalls before the curtain," et catera, ad nauseam. And yet this is our unhappy fate ever since Erminie first dawned upon the Casino. For our own sake we could wish that the public ardor would abate so that we might have something new to write about; but the public cares more for its favorite operetta than for our jaded feelings, and refuses to endure any change. Therefore all we can say about Erminie, having been said many times before, we can only keep on repeating, grammatically:

Music. Acting. Play. Best. Good. Better.

The German Opera company has given us some fine examples of dramatic singing during the past week, but nothing new has been produced since Merlin, which we reviewed in our last issue. Seidl has shown us over and over again what a real conductor of dramatic music should be-steady, but not rigid; firm, but not obstinate; obliging, but not weakly lenienta man who not only appreciates the intention of the composer whom he interprets, but has the power of impressing that appreciation on his subordinates Such a one is Seidl. Such a one Is not Thomas, who, strict disciplinarian and sterling musician though he be, is not a really good operatic conductor, Walter Damrosch s profiting by his opportunities and by the exsmple of his great principal, and has done some very good work of late. The artists em ployed in the orchestra, as well as those whose functions are on the stage, have done their during functions are on the stage, have done their duty earnestly, zealously and capably. Indeed the instrumental part of the performances could not be bettered much, because one cannot improve apon pertection. The singers are excellent in their own school, that of declamatory vocalism, and appear to best advantage in the music of Wagner and his disciples. But in those opeeras that approach the classic school, their lack of the true old Italian bell cunto, and their open mouthed method of delivery, mars the Who would excel on the violin must not play baseball, and who would triumph in Mozart or Gounod must avoid Wagner. Music owes a heavy debt to the promoters and carriers out of this opera company, as all who remember the slip-shod way in which musical dramas were wont to be given in this town will be glad to admit.

John White, the well-known organist, gave John White, the west-known the fifth of his admirable organ recitals at the fifth of Friday last. He was assisted by Madame Vogrich, prima donna, the soprano, and Max Vogrich, composer, a piano soloist. Bach's Prelude and Fugue in A Minor was steadily and effectively played by the giver of the feast, showing the true organ touch and thorough fugue style of playing. The prayer from Wagner's Tannhæuser was exquisitely sung by Mme. Vogrich, who possesses a pure bright sorrano of absolutely certain intonation, and a power of crescendo even by the most renowned singers Scar-latti's Fugue was played by John White in Stilo Antico, and was theroughly relished by all who know a good thing when they hear it, which was not all the audience present, a large majnity. The Gavotte Hongroise by Max Vogrich is not only a clever, riquant composition, but an admirable vehicle for the brilliancy of the performer, who fairly made the piano sparkle. The Staccato Caprice is also a marvel of beauty of form, spright iness of expression, and excellence of treatment, and was exquisit-ly played. Mme. Vogrich, in the Novil Signor, from Meyerbeer's Les Huguenots, hit the taste of the fock presentperformance by a very fine sonata called The Reduke, which he played with rare skill and a rich blending of stops.

Koster and Bial's burlesque, their Van-quishing Lady, the Violinist and other spec-latics, are doing a splended business, and not only doing it, but deserving to do it. cess wait upon effort they will not lag be-

Dockstader's Minstrels are full every night -not the minstrels, but the hall. The min-strels are only full-of melody-from 8:30 till II. After that the deponent sayeth not. music is excellent; the band deserves especial praise, and Dewey ought to have a paragraph to himself for his fine tone, correct phrasing and perfect intonation.

Edward Stone's excellent band of string and wind instruments did good service at the Yorick Club's last performance of Irene Acker man's Gold Mine, and their good music was a feature of the evening, covering up, like charity, a multitude of (vocal) sins.

Marie Salvotti announces her grand concert for Feb. 18 under the patronage of the mem bers of St Leo's Church Marie Salvotti is one of the very lew soprano di forza before the public, and her notle voice has made her well-known to all who are judges of good The Giddy Gusher.



I have been giving advice to women about writing letters, and keeping letters written to them, for some years past. I think it quite in order to hand this good counsel round to the men since reading the disclosures of the Jeffreys Lewis divorce case.

What on earth do folks want to keep old love letters for? They never did any good, except in Bronson Howard's dear little oneact play, that I ever heard of, and in nine cases out of six they do a world of harm.

The papers are full of divorce cases, and every divorce case bristles with love letters that have been kept for no earthly reason but to make trouble

A love-letter when hot is as good as a buckwheat cake; but it's a miserable thing as soon as it's cold. If your love survives the writer's, it must be wretchedness itself to re-read them when the fire's gone out and the hearthstone's cold. If you have "soured" on the sender, the letters are merely dangerous. In any event it's madness to preserve such missives; but some persons have a fatal gift that way.

I remember a woman coming to me nearly bald and almost toothless after gnashing and tearing twenty-four hours over a discovery her husband had made. He had found a package of letters in the private rubbish of his wife, written by some friend of his, and a circus of the most aggravated calibre had taken the road in consequence.

"What on earth did you keep those letters for?" I asked.

"I don't know," sobbed the woman; "I was on the point of destroying 'em a dozen times."

The next best trick to that of never writing love letters is the one of destroying 'em.

Every one in New York knew the "umbrella man," as Mr. Cochran, one of Miss Lewis' earliest admirers was always called. He is a large, pulpy man, who eternally suggested boiled rice pudding to me. Jeff would wander in her engagements and affections, but the instant she reached New York the "umbrella man," with unimpaired devotion, was on hand like the mitten she gave him so frequently.

The letters of Frank Kilday and Walter Lennox do not surprise one much. They come from actors; and if there is one thing actors

love to do it is to write love letters. Rose Coghlan has one from a gushing leading man in this city. She used to paste her mash letters in a book for the amusement of her friends. I believe the letter I refer to had been written after the first interview, which had been a conventional one of short duration. But the charms of Rose took effect on the impressionable creature, who came to this coun try and went back (that time) on the same ship. During that American week, however, he feil distractedly in love repeatedly, and in the case of Rose he rushed into inky spasms and let loose the whole menagerie of his affections on

A love-letter comes as easy to an actor as a flea to a cat, and gives as much uneasiness. But a love letter of Leavitt must be a surprise to his warmest enemies. To think of that cynical cuss fretting over the forgetfulness of a voman, begging for telegrams to ease his suspicions, and sending 'sweet kisses. me! This sort of thing was not expected of Mr M. B. Leavitt. As an agent of the tender passion he is the last man I should suppose Cupid would select. And the public is w unprepared for this new development. What the next divorce case will divulge no one can Certainly no one knows who will be in-

In speaking of the fatal trick of keeping letters, pecu iar to both sexes, I must tell you of one funny instance.

A very jolly couple lived for many years about as comfortable as the run of married ple do. The woman was the most unsuspecting creature imaginable, and the man made such protestations of enduring devotion and was at home so much that it never occurred to the woman that the man might be just like the

They were living in a flat at this particular time I refer to, and above 'em was the sick-st, sorriest little stick of a woman one ever saw She was an unattractive, unhealthy, simpering nonenity, the mother of some puling infants and the wife of a well-meaning but unpleasant looking little man.

The unsuspecting wife down stairs would never have dreamed that this creature could please her high toned Epenezer but for an ex plosion that took place one day, a d a tale that dreadful little deceived husband told her about the visits of Epenetier to the ugly one's Sum mer residence. Then she got her eyes open,

and looking round, behold! under her very nose was a flagrant and terrible scandal. My friend was no lily of-the-valley, and, dearly as she loved the faithless Ebenezer, she fired him out of the home he had failed to appreciate.

Then she set to work to destroy all traces of his existence during the period of his unf-ith-fulness. She was cleaning out an old escretoire of her own which he had used exclusively, and she came upon a letter from the miserable little man who had the ugly wife. It enclosed a letter of E penezer's addressed to that wife, which the husband had found and in a meek sort of wrath answered and returned. Ebenezer's letter to the female was an appointment and the usual eference to the delights of past hours.

It was an idiotic, compromising document, but Ebenezer, like the blooming chump he was in many things, pigeonholed it carefully to come up in a divorce court.

In another part of this piece of furniture she came upon a couple of notes from some frail unknown asking "Darling Ebenezer" to get unknown asking "Darling Ebenzer" to get there earlier than the times agreed as she was afraid some mysterious 'he" would be "home to dinner" and she wanted an entire afternoon with "her pet."

Well, the pet kept those sweet scented billet doux, and only that madam is one of the women who waste no time in law he would have suffered before this. She has had marriage experience enough for one lifetime. She don't want another husband and he as vet don't want ananother nuseand, and he as yet don't want another wife; but some day the courts may get hold of 'em, and then I suppose I shall read Ebenezer's letters in print. In the meantime I advise the men, as well as the women, to destroy their correspondence of an amatory character.

From the night I got painted like the monev, a nice sky blue on the new seats at Dockstader's Minstrels, until last week I have never been to that place. But when I thought of negro minstrelsy, reviewed my early experi-ence and remembered with regret the nights when Dan Bryant and Nelse Seymour and Unsworth made merry in the hall now occu-pied by Koster and Bial, I made up my mind that it was pleasanter to remember the old minstrel; than go see the new But something happened to take me to the Dockstader show one evening last week, and hereafter if THE MIRROR needs the Gusher between the hours of eight and ten P. M her permanent address is Aisle Seat A No. 1. Dockstader's Minstrel Hall. She thinks of having a rocking-chair sent down and taking her knitting work

The music there is the best that any troupe ever produced in New York, and Lew Dock stader is one of the funniest men that ever drifted into negro minstrelsy. From begin ning to end the programme is selected with taste and performed with ability. I'm de-lighted at my discovery. It's the sort of dis overy the old lady thought she'd made when she was shown how to toe off a stocking Thousands had made it before her, but it pleased her all the same.

I contemplate so many poor performances drawing fairly well that the fact that Dockstader was staying in New York and playing to good business proved nothing. But let to one recall (is so many people di) the defunct minstrelsy attractions of the past. We've got at Dockstader's as good a show as the old bands ever gave us, and there's nothing more agreeable or amusing than a hirst-class minstrel entertainment.

I'm a "Boon Gah Anabiggee" brother. It's a beginning. All the days of my life I have wished I was otherwise. I have envied the condition of man, his c'uns and his latch keys, and "everything that is his '

All at once I receive notice that I am a member of a Male Association, a He Club read the names of my fellow members. They are a much mixed gang. William M. Evarts is shoulder to shoulder with Nat G. of win. Chauncy Depew, D xev and Ropert Ingersoll are a fine trio to fall in with. John A. McCaull and Tom O:biltree—and now the Gusher is a Brother, "entitled to all the con-tingencies." She's a Boomerang now, and as far as she's got likes it. Her President is Knox of that funny and successful paper, Texas Siftings. Her Treasurer is Frank Siddalls, the "Don't be a clum" man, with lots of soap. She doesn't understand anything of the mys erious language in which her membership ticket is clothed, The strange titles are probably Indian, bu they are Greek to her. And that encourages her. You get a man to tell you what the Mystic Shrine of the North Star is all about You a k questions about the Schleswig-Hol-stein tusiness. You find out what he means by political economy, platforms and policies You see how many of 'em understand the secret society or political affairs with which they are connected.

My very ignorance proves me a worthy brother. Armoy knox made no mistake wher he constituted me a member. As a sister of anything I might not amount to much. As a brother I'll prove a great success, and the Boon Gah Anabiggee party will be proud of

Speaking of secret societies, I know of no better one than the Brotherhood of the Ele vated Roads. From the bosses in conclave to the conductors on the platforms, they band together to keep the outside public in abject ignorance of their profound schemes.

On Tuesday night, at seven o'clock, the ac-cident on the Sixth avenue "L" road occurred. It was known to One Hundred and Fifty fifth street that no cars passed Fifty ninth street station, and that for hours the trins leaving all uptown stations could not make a landing at the Fifty-ninth street platform.

At 8 o'clock, when trains were crowded with people going to theatres, at the Seventyd street station, if the conductors had told those passengers they could get off and take a surface car till they passed the block-aded portion, thousands would have been able to keep engagements and saved an evening of discomfort and annoyance.

But they didn't. They rattled merrily past the station, knowing that their trains would hang in midair for hours between that station and the next It was no surprise to the conductor when his train stopped. enjoyed the discomfiture of the passengers. their troubled questions he answered.

"It's a block You know as much as I do"
You got no attention. You asked the ras-

of open boards and clinging to the hand-rail. He diln't know anything about it."

At the station, in the ticket-offices, the same brutal indifference to the passengers was dis-played. And I for one don't remember meeting as many hogs on one road since I met a consignment of Western pork on the Pan Handle and Coal Hod Reilroad.

The people ought to take up this affair, and the company be made to put out bulletins at every station when passage is suspended at any point, that the public mavtake this means to reach their destinations, and not be impris oned in their blamed old cars for hours against their wills.

I started for the Lyceum at five minutes of eight from the Ninety-third street station. had been known then for three quarters of an hour that a derailed engine and baggage car was lying directly across the tracks at Fiftythird street. No one told me I could go no further than Fifty ninth street and wouldn't be able to reach that station till after nine. Oh, no! Get on board, litt'e children; you

pay your money and you have no choice.

I laid up on the rails between Seventy second street and Fifty ninth until half past nine, then took a Fifty ninth street cross-town to Fourth avenue, and the Fourth avenue down to the Lyceum, just in time to see t to doleful acts of that very wretched piece of bus ness. Met by

I am very sorry to see any effort of Helec Dauvray's go amiss. She is such a plucky, in-telligent, indefatigable li tie manageress She is such an unaffected, frank and sincere woman. She is such an ambitious, painstaking, earnest actress, and withal so liberal in outlay and generous in endeavor that it is a pleasure to see her hit the bull's eve every time. I rejoiced at the success with which sh produced the Scrap of Paper, and hop d better hings of her new play by Howard than I had seen in his present play.

Perhaps it was at a good time that I was forced to stop in the Elevated car. I only saw two drivelling acts of the new piece—splendidly mounted, gorgeously costumed. It was a positive pain to see them. Helen Dauvray is not the woman to rehearse such a drama and not realize its defects and weakness. But she was forced to go on, having once gone in. Therefore, it was with real sympathy I looked at her, dressing and redressing in one act, climbing and s rambling through another, and struggling with a faint heart, wearied spirit ody through the whole of 'em.
or girl! Twitch it eff; put your little

Poor girl! down as lost and pull up on something You have established a reputation for capital management, careful production, and unbounded generosity; you are firmly seated on the throne of popular favor, and you want to look at the repeated failures of other managers and pay little attention to this set-back. Every one wishes you success especially THE GIDDY GUSHER. your friend,

S -The latest development of the Eben ezer case has just reached me. It will keepbut not long.

Gossip of the Town.



seen so often latterly as we should like. Hill is an accomplished artiste whose experience and achievements have been many.

Lester and Allen, the minstrel team, have separated after a partnership of many years. Bertha Ricci has left McCaull's company and will shortly join the Casino road organization.

Joseph Mack is negotiating for the play of Charles XII., in which Herr Barnay. man tragedian, has just made a great hit, Quite a number of professionals were presen

at one ball of the Fifth Avenue Hotel Employes at Irving Hall last Friday evening. Lillian Grubb and Flora Irwin have bee engaged for the forthcoming production of the opera of Pippins at the Bijou Opera House,

Nat Goodwin and his company will begin a Summer season on the road in May, and will open at Hooley's Theatre in Chicago on July

Lote Fuller has added her name to the lis of volunteers to appear at the Actors' Fund Benefit at the Casino next Thursday after-

noon, Jan. 20 Work has been stopped on the New Henne pin Avenue Theatre, Minneapolis, owing to cold snap which has sent the mercury down 22 degrees below zero.

Evans and Hoey will produce their new play, A Reign of Terror, by Grattan Donnelly, Philadelphia journalist, at the Bijou Opera House in May next.

The half interest held by Frank Sanger in Hooley's Theatre, Chicago, has been so d by him to R M Hooley, the arrangement to go into effect after July 1.

The delegation to the Convention of the Zeta Psi Fraternity, 130 strong, visited the Bijou Opera House on Thursday night last to see Furned Up and Those Bells.

M. A Kennedy, of the Private Secretary ompany, has received an offer from Dior Boucic sult to create a role in his new play to be produced in Boston on Jan 24

Addie Cora Reed has been engaged by Rudoloh Aronson for the Casino road company, You got no attention. You asked the ras-cal if it was safe to try walking the towpath part formerly played and Marion Manola,

Fred Dubois has secured the rights to A Wall Street Bandit formerly held by Atkins Lawrence, and will open his season at Williams burgh next Monday night.

Harry Miner and James W. Collier are arranging for an elaborate speciacular produc-tion of The Last Davs of Pompeli at the People's Theatre the latter part of March.

On Feb. 1 David Belasco and Henry C. De Mille begin work on a new American play for the Lyceum Theatre, which opens with a stock company about the middle of October next.

The present engagement of Evans and Hoey in the Parlor March at Niblo's Garden is their last in the city this Winter. They have plaved in every combination house in the city but two.

Settie Blime, announced as a "dramatic, descriptive, dialect and hu norous reader," will be heard on Wednesday evening next at Chickering Hall in a miscellanecus pro

Augusta Van Doren, a graduate of the Boston Museum company, will star next season in a new play of fashionable New York soclety, written for her by a prominent journalist of this city. Daisy Dore, formerly of the Lyceum Thea-

tre, is reported to have taken Kathryn Kidder's part in Held by the Enemy during the illness of the latter in Chicago, and to have made

Robert Fraser has completed a han: some water color painting of Nat Goodwin as Caraway Bones in Turned Up, which has been placed on exhibition in front of the Bijou Opera House, The first full rehearsal of Harrigan's new

Park Theatre on Monday, and the probabilities are that the piece will be produced the last Monday in January or early next month.

Tony Pastor's new company, which will take the road in April, will comprise Harry and John Kernell, reunited; the three Phoites, Georgie Parker, the Clipper Quartette, the Julians, Rose and Martin; Joe Hart, Tom and Bertie Brantford and others. Julia Anderson has returned to the city

from Long Branch, where she spent a few weeks. Illness in her family has prevented Miss Anderson from accepting several offers to travel. She is only desirous at present of acting in or near New York. A new theatre, the Roumania Opera House,

was opened at what was formerly known as the National Theatre Nos 104 and 106 Bowery, last Friday evening, with a performance of the operetta of Rashi, by the new Hebrew Operetta company from Roumania. Salsbury's Troubadours-that devoted and

del ghtful band of fun-makers—will be seen in The Humming Bird at the Star Theatre, on Feb. 7. Mr. Salsbury is to play an old-time actor manager, Joseph Brass. Miss McHenry is to be a stage struck chambermaid, Sally

The following people appear at Tony Pas-tor's Theatre next Monday night: Charles V. Seaman, late of Seaman. Somers and Girard Brothers; Clipper Quartette, Tierney and Wayne, Cardella and Vidella, Mr. and Mrs. Joe Allen. Lester Howard. Ada Melrose, Musical Dale, the two De Haases and Andres Gaffney.

The Red Fox season at Poole's Theatre came to a close on Saturday night. It had been proposed to run the play four weeks. There was some trouble in the company over salaries. With this Manager Poole had nothing to do, but he made himself responsible for a certain percentage that the season might not come to too abrupt a close.

Beatrice Lieb's interests in various Colorado mines yield her a handsome income.

A third interest in one mine has yielded a profit of \$300 a month for the past year and a half No matter how successful she may be in mining speculations. Miss Lieb will not relax in her preparations for her starring to n Infatuation, in which she is now

Gus Mortimer signed with John Stetson on last Thursday by which his stars, Louis James and Marie Wainwright, will produce Virginius at the Globe Theatre, Boston, on Jones, Jan 24, in grand style, running it for a full week. The time is that left open for the production of Gilbert and Sullivan's new opera.

The play will be produced with new scenery at the Globe Theatre, Boston, on Mo and costumes.

J. K. Emmet, who has been in the city for almost a month will resume his season at Alugh's Gran Monday. On Feb. 21 he will begin a long en-gagement at the Standard Theatre in this city, appearing in his old play, which has been en-tirely reconstructed, Fritz, Our Cousin German. The following new songs, written by himself, will then be heard for the first time: "The Mistletoe," "Down by the Old Green Lane," "True Dog," "Hove Thee," "The Ragamuffin's Lullaby," "He is Winking," etc.

A special communication of New York Lodge, No. 330, F. and A. M., was held in the Tuscan Room of the Masonic Temple on Tuesday afternoon for the purpose of initiating Charles Evans and William Hoey, of the Pa lor Match company, into the second, or Fidelity degree of Freemasonry. Quite a large number of professional Free Masons were present, among those noticed being Nat C. Goodwin. Harry Mann. Billy Rice, Tony Pastor, Harry Sanderson, Tony Hart, Banks Winter. Bert Shepherd, Charles F. Warner and J. S. Dunham.

On Monday night, just as the curtain was about to go up on the first act of Evangeline at the Grand Opera House in Newark, an attachment for \$80 was served on the box-office, and the offic rs of the law secured the heifer and the balloon. The attachment had been sworn out by a Mr. Bragaw who bad been employed on the Morning Press, of Newark, before he had listened to Manager Rice's promises of salary as comedian for one of his companies, and the money was claimed to be due for services rendered. Manager Tillotdue for services rendered. Manager Tillot-son concluded to pay the amount and the performance went on.

Harry B. Bell, who was originally cast for the part of the drummer in The Commercia Tourist's Bride, and who made quite a hit of the part on its first presentation, left Agnes Herndon's company without notice last week, sending word to Manager Joseph A. Jessal that he had an engagement with Mr. Palmes to play Herbert Kelcey's part in Saints and Sinners. Cedric Hope, however, who had at cured the right to the play from Mr. Pale had selected the part for himself, and as part of the drummer had been filed is meanwhile by Frank Lane, late of Ro Dawning's company, Mr. Bell found out of a position.

# PROVINCIAL

BOSTON.

Well, we have had another week of grand opera in English—we in Boston, I mean; one week last year and one of the two weeks' season this year. Shortcomings? Of course. People ill-fitting in their parts? To be sure. Such things are una oldable. But a high standard of execution has been reached, even though it fall below the aim. I do not hesitate the first I have ever some of the program of the defects of commonplace surroundings. Whatever has been done has been well done—at least, the intent has been well done—at the standard the

ne Ida continued at the Globe, and Held by the tthe Boston Museum. ic Bryton appeared at the Howard Athenæum

Seeny at the Boston Museum.
Frederic Bryton appeared at the Howard Athenaeum
Forgiven.
Dominack Murray filled the week at the Bijou in
Iscaped from Sing Sing. Has half dosen disguises in
this piece are well taken and his actine is strong.
Thomas and Watson's Specialty co. did a rousing
susisess at the Windsor Theatre.
Rerusse': I neglected last week to make mention of
Maude Banks' appearance as Parthenia at the Dudley
Street Opera House. She has played all around Bostou in the character, but not in the city before, I believe. Her Parthenia has much in it to commend,
though copied wit times from Mary Anderson too much
to reach the highest success. She has a graceful figure,
a sweet face, a fine carriage and taleat enough to make
a success which I do not doubt she [will do.—William
A. Biotsom, the popular chief usher at the Boston Muasum, was presented with a gold-headed eboay cane by
the other ushers a few nights ago.—A hat or a bonnet
on a lady's head is an exception at the Boston Theatre
on one night I was there were bareheaded. I sever before witnessed so complete a social revolution.—Charles
Overion, of the May Fortescue co., closes his engage-Overton, of the May Fortescue co., closes his engagement with it Saturday night, and will start at once for London where he will bring out Held by the Enemy.—Louis James comes to the Globe in Virginius, 24.

# CINCINNATI.

With Nasos and Erminie, the Gypsy Baron, as presented by the Conreid and Hermann co. past week at Henck's, ranks among the best of the light operas of the day, and with a cast embracing such artists as Harry De Lorase, Laura Bellini, Lydia O'Neill and Helen Von Doahoff, supplemented by an effective chorus and superb stage settings, the pronounced success of the engagement was conceded from the opening night. The march in the final act was nightly encored. This week, Atkins Lawrence, supported by Anna Boyle, in A Wall Street Bandit.

Fanny Davenport's week at the Grand which, closed 8, was entirely satisfactory in every respect. Fedora, as usual (presented 4, 5 and at matinee 8), proved the feature of the week, though the double bill evening of 6 with London Assurance and Oliver Twist as the attraction, was witnessed by a well filled house. J. H. Barnes, Miss Davenour's leading support, was well received. This week, Salsbury Troubadours in The Humming Bird, followed 19 by Genevieve Ward in Forget-Me. Not.

Marie Prescott's week at Havlin's was brought to a

ceived. This week, Salsbury Troubadours in The Humming Bird, followed sy by Genevieve Ward in Forget-Me-Not.

Marie Prescott's week at Havlin's was brought to a close 8 and can be summed up as fairly successful. The star was on y in receipt of a benefit, Pygmalion and Galatea constituting the attraction, and the performance attracted the best attendance of the week. The support, with possibly two exceptions, was inferior. This week, W. T. Bryant and Lizzie Richmond in Keep it Dark 16: Charles E. Vernerin Shamus O'Brien.

Female minstrelsy, personified by the recently organized Georgie Melnotte co., held full sway at the People's during the past week, and liberal advertising, combined with a daily parade by the leading beauties of the troupe, was largely instrumental in crowding the theatre nightly. The more notable features of the programme were Renet and Kennedy in song-and-dance specialty; Little Primrose, a juvenile serio-comic, and the singing of the Misses Mack and Dunn. This week Costello and Morosco's Specialty co. followed 16 by Rentz-Santley co.

At Harris' Museum, with Around the World in Eighty Days as the attraction, business was unusually good, and on more than one occasion the S. R: O. sign was called into requisition. The co., headed by W. J. Fleming, was excellent. This week, W. J. Steffens and Minnie Grav in Without a Home; The Wilbur Opera co. 16.

Between Acts: With Laura Bellini, Heles Von Don-

Minnie Grav in Without a Home; The Wilbur Opera co. 16.

Between Acts: With Laura Bellini, Helen Von Donhoff and Lydin O'Neill, all prominent artistes in the ranks of the Gypsy Baron Opera co., at Henck's past week, and Marie Prescott, a brilliant star, at Havlin's, it is fair to conclude that Cincinnati talent is rapidly coming to the front.—One of the rannors now being circulated is to the effect that some manager (name not given) is meeting with so little success that his theatre will be transferred to a rival manager at an carly date. The rumor in question is clearly without basis, and doubtless emanates from the fertile brain of a romantic scribe, who finds it difficult to determine the dividing line between the real and nareal.—While not amassing calcount fortunes daily, the local managers are, one and all doing a satisfactory business, and are correspondingly gratified over the outcome of the present season.—In

the absence of Laura Bellini s, her role of Saffi in the Gypsy Baron was satisfactorily assumed at very brief notice by Louise Schmidt, one of the chorus. Miss Schmidt showed marked ability as an actress and sang the music in creditable style.—Manager Ed. Price, of the Fanny Davenport co., was suffering so intensely on his arrival here that he was at once obliged to go to his bed at the Burnet. He recovered, however, sufficiently to undertake the role of Bill Sykes in Oliver Twist latter part of week.—The main attraction at Kohl and Middleton's Vine Street Museum past week was John Snyder, the Indiana man with a manis for walking, and so large was the attendance that he has been retained for current week.—Matt Morgan's Cincinnasi friends are jubilant over The Mirron's announcement that the services of the distinguished artist have been secured by Seer.—The Battle of Sedan is still on exhibition under Jim Hutton's management.—Manager Nat Hyams programme for current week at the Vine Street Opera House announces Crimmins and Doyle, the Harris Sispers, Fred. Russell and George France in his sensational drama, Wide Awake.—Uncle John Robinson's Circus begins its season here April 16, and will visit the towns along the Ohio and Mississippi rivers during the three months following after which the co. will make a jump to California and Oregon.

#### NEW ORLEANS.

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NEW ORLEANS.

In consequence of continued cold and rainy weather the theatres were only fairly attended last week. Bidwell's Star Dramatic co., at the St. Charles Theatre, however, did much better than the others. The St. Charles is so much larger than the other theatres, and so many peoply are required to fill it, that a slim house looks much smaller than the box-office returns indicate. False Shame is a Wallackian success, but I doubt very much if the original New York cast could surpass this array: Arthur Lord Chilton, Osmond Tearle; Earl of Dashington, Charles Wheatleigh; Ernest Bragleigh, Barton Hill; Colonel Howard, Luke Martin; Lieut. Percy Gray, Hart Conway; Hon. Charles Ewart. J. B. Booth; Philip, Edgar Selden; Henry, H. C. Brisker; Magdalen Atherieigh, Minnie Conway; Mrs. Howard, Labella Waldron: Constance Howard, May Brookyn, Mary Pauline Duffield.

Osmond Tearle was the typical young English lord who is too lasy to even make love properly. Such parts are directly in his line, and he is at his best in them. Barton Hill, as Ernest Bragleigh, was, as he always is, excellent. Charles Wheatleigh, Luke Martin and Hart Conway filled their parts very acceptably. J. B. Booth is the youngest member in the co. Hitherto he has not had very much to do. His part in False Shame was small, but he made it stand out prominent. Minnie Conway, as Magdalen Atherleigh, was all that the part required. But the most popular member of the co., and the best performance of the evening, was that of May Brookyn. As Constance Atherleigh she was irresistibly charming. There was not a man in the audience but wished that he cou'd have been Percy Gray in the second act. Isabella Waldron and Pauline Duffield complete this admirable cast. The scenery was splendid. Applause was bestowed upon it at the rising of every curtain. Bouckault's Colleen Bawn this week.

Myra Goodwin in Sis at the Academy of Music, did poorly. Miss Goodwin is a pleasing little actre

#### BALTIMORE.

BALTIMORE.

The revival of The Merry Spirits of Windsor at the Holliday Street Theatre last week by Robson and Crane was quite an enjoyable event; not that the comedy itself is particularly interesting, but it is a rarity nowadays to use one of the old standards, and still more rare to see it done in good style by a competent company. W. H. Crane gave a very finished performance of Falstaff. He identified himself thoroughly with the part, and at no time could one see either W. H. Crane or any of the personations in which he has become familiar to theatre goers. It was the reverse with Stuart Robson. In his performance of Master Slender there was something that constantly suggested the Dromios; moreover, he has an identity that cannot be lost sight of—his voice, the nervous turning of his head, the peculiar twinkle of his yeas, are all usmistakable. The company gave excellent support. The Mistress Ford and Mistress Page of Selins Fetter and May Waldron were well conceived and consistently acted, and W. H. Harris made a satisfactory Ford. Business was good all the week. On Monday night the Langtry, supported by Charley Coghlan, opened to a large and swell audience in A Wife's Peril. Next, Edwin Booth.

Hoyt's Tin Soldier, from a financial point of view, was a success, and Ford's Opera House was well filled all the week. The piece itself is as insome and silly as ever. It is a pity to see really talented people, such as some of the members of this company are, throwing their talents away on such drivel. This week began with a big house on Monday night to see Cora Tanner and her co. in Alone in London. Next, Kellar, the Wizard.

Rhea and her co. began a week's engagement on Monday night, opening to a fair house in Fairy Fingers, alternating during the week with the Widow.

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Rhea and her co. began a week's engagement on Monday night, opening to a fair house in Fairy Fingers, alternating during the week with the Widow. Next, Robert Downing in The Gladiator.

At Harris' Masonic Temple Museum the record of packed houses remains unbroken. The engagement of George C. Boniface in the Streets of New York during the week just closed was unusually successful, in consideration of the fact that it was a return engagement. Benjamin Maginley, in May Blossom, opened with a crowded matinee on Monday. Next, The World.

Kernell and Williams' Specialty co, gave an acrobatic variaty programme to bis attendance at the Monumental Theatre last week, and this week Ida Siddons and her burlesque co. are playing a return engagement to good business. Next, Marmelli's Cosmopolitan Congress.

The lovers of the sensational in goodly numbers applauded Arizona Joe at the Front Street Theatre. This week Richard J. Riley in Ragged Jack. Next, J. J. Dowling.

Entrees: The production of The Messiah by the Oratorio Socioty on Thursday was very creditable, the chorus and solosts acquitting themseives well with the single exception of Frank H. Potter, the tenor, who was unfitted in every respect for the work allotted to him.—J. J. Deas, the efficient manager of the Masonic Temple Museum, has been transferred to the Bijou Theatre in Washington, Mr. Gotthold taking his place here. Mr. Gotthold was the resident manager at the museum last season, and has many warm personal friends who will be glad to welcome him back.—The series of military concerts, inaugurated at the Academy of Music under the leadership of Prof. Adam Itzel, Jr., several weeks ago, will be continued, and the next concert is announced for 17. The question of ladies going to theatres and removing their hats after they reached there was agitated here a week or two ago by one of the daily papers, and the various managers interviewed all seemed to arr

# ST. LOUIS.

Eben Plympton, as Jack, in the drama of that name, drew good houses last week. As a picture of Bohemian life it was very pretty. Mr. Plympton gave a good rendition of the part. Georgie Drew Barrymore, as Madge Heskett, came in for a share of the honors. Charles kent as Noel Blake, John E. Ince as Smythe and the Baby blanchemayne of Josie Hall are worthy of special mention. Carleton Opera this week: Effec Elisier 16.

Siberia, at the Olympic, week, drew good houses. Wilson Barr— his week; large advance sale.

Pope's ren ed closed last week. Frank Daniels as

old Sport in the Rag Baby this week. Mr. and Mrs. W. I. Florence 16.

A Cold Day, at the People's, drew fine houses. It was chestautty, but caught on. Frank Frayne this week; John A. Stevena 16.

The lovers of the Irish drama turned out fairly last week to welcome Charles E. Verner in Shamus O'Brien at the Standard. The play is built on the usual style. W. B. Cabill received great praise from the local critics for the manner in which he played the villain. Annie Lewis was well received, and her songs and dances were encored. Australian Novelty co. this week. Jockey Club Minstrels 16.

#### CHICAGO.

Rudolph Dellinger's opera, Lorraine, received its first representation in America by the McCaull.co. at the Opera House last Wednesday, and at once leaped into popularity. It is a much more musical work than Don Cesar, by the same author, having a number of pleasing airs that linger in the memory, and at least three that are really gems of composition. The large audience that attended it the first hight was quick to discern its beauties and gave the sartists unstitated appliance. Pair Land of Provence" solo for tenor and sopramo, with chorus, were received with every expression of delight, and the close of the second act left no doubt that another success had been scored by this admirable co. The comedy element was strong, and gave De Wolf Hopper an opportunity that he toek advantage of to the fullest extent. His comical make-up, with a thin, pointed nose and short black ringlest round his face, giving him an old maidish appearance that suited well his character of an old and stupid Lord, was a lucky hit and brought the house down. Signor Perugini was the Lorraine, and he had an Emmense amoun of work that will add to his reputation. Next in order of merit, Louise Parker as Olivier, a young cavalier, made a distinct hit, owing in great measure to her singing of a charming serenade, which is nightly received with a triple encore. Gertrude Griswold, as Madeline, sang better than she had in previous operas, and gained approbation; but her stage presence is still most awkward. The entire co. may be said to have gained well-deserved commendation. Eugene Oudin as Louis XIV. Heradon Morsell as Pierre, and Emily Soldene as Oudarde being especially good. That Lorraine is in for a long and popular success there, and Emily Soldene as Oudarde being especially good. That Lorraine is in for a long and popular success there, and Emily Soldene and well as expery south the server of the Mechanic Soldene Soldene

# SAN FRANCISCO.

seen in New York for \$t. Managers Headerson, of the Opera House, and J. H. McVicker, say they will maintain present rates.

DRC, 38.

Holiday week was not prolific of those great financial results to which our managers have been accustomed. A imee's illness closed the Bush two nights and Wednesday maintee, which also prevented the rehearing of Jessop and Stephens' new Day. Deceived. Consequently Caught in the Act was substituted Monday night, 37; closed Tuesday and Wednesday; Divorcons and Mam'zelle rest of week. Fair business only. The California fared no better with Enchantment, the attendance becoming so light that The Rat-Catcher was revived. Lights of Towoco reached the profit mark attendance becoming so light that The Rat-Catcher was revived. Lights of Towoco reached the profit mark at the condy holiday success, as places have sold in advance and people turned away nightly.

I have said "words to this effect" so often that it is a positive relief to find in such a leading critic as Peter Robinson. in Sunday? \*Chronicke, the following well-deserved tribute to the present attraction at the Tivoli: "Before Mr. Kiralfy leaves town it would be worth his while to go up and look at Orpheus and see what, with a limited stage, local people, trained here, and at twenty-five and fifty cents, the Tivoli management give to their patrons. There is no Magnani scenery there, possible to go at the california Theatre last night with the following cast: Harry Glyadon, Edwin Thorne; Owen Glyadon, William Maxwell; Jack Glyndon, Jerome Stevens; Sim Lazarus, Dore Davidson; Scarum, S. Miller; Captain Handyside, George Allen; Jem Seaton, J. L. Ashton; Inspector, J. F. Mortimer; Phillips, W. A. Nelson; Local William Maxwell; Jack Glyndon, Jerome Stevens; Topsy Carroll, Mrs. Edwin Thorne; Owen Glyadon, William Maxwell; Jack Glyndon, Jerome Stevens; Topsy Carroll, Mrs. Edwin Thorne; Wuth, Mrs. Jean Clara Walters.

Coast Drift: The Emma Abbott season begins next Monday, 10, at The Baldwin. The announcement offers a list of operas fo

Cuff; Miss M. Smith; Winifred Wood, Miss R. Schultzbere; Mrs. Sheppard, Fannie Young; Edgeworth Bess, Ida Aubrey; Poll Steinmore, Helen Avery; Little Jack Sheppard, Alice Harrison.—The Grismer-Davies co. will follow Little Jack, opening in Called Back Feb. 7.—Arrangements for the German Opera se son are off. Ben Dunning and Dickie Lingard.—Hubert Wilke, of the comb., received considerable social recognition during his stay. Upon one occasion he was the lion of a reception and hop at the Occidental Hotel; while at the Bohemian high jinks. Fridav night, he had such a good time he just wouldn't go home until time to make up for the Saturday matinee.

#### PHILADEL PHIA

PHILADELPHIA.

The present engagement of Edwin Booth at the Chestnut Street Opera House will be long remembered by all lovers of the drama. Of late years Mr. Booth seemed to have lost all of his ambition, and had grown so careless and indifferent of his reputation that it was at times painful to witness his performances. His support, too, was of the worst, but now all this has been changed. We have been treated to a succession of the best plays in his repertoire, and in all of them Mr. Booth shown his old time fire and thoroughness, while his co, has been all that we could desire. This has been very gratifying, and we are all happy that he will remain here another week, when an entire change of bill is promised. Boston Ideal Opera co., 17.

"Adonis" Dizey has captured the town. The Chest-nut Street Theatre, which he has transformed into the temple of burlesque, has been crowded at every performance, and it is only necessary to watch the audiences for a few minutes to ascertain the unanimous verdict. It is entirely too late in the game to attempt to dissect this performance and say why the people are pleased.

At the Walnut Street Theatre Kiralify Brothers' Black Crook has met with excellent patronage, which was well deserved. The present presentation is the best that they have yet given us. The scenery, most of which is entirely new, is exceedingly beautiful. The specialties are all first class, and the operatic ballet is unique and charming. The Crook remains another week, 17, Mrs. Langtry.

At the Arch Street Theatre A Bunch of Keys met with very good success considering how often it has been seen here. The performance was good, and was received with the usual expressions of pleasure. This week Annie Pixley. 17. Salsbury's Troubadours.

Indiana has continued to be a gerat success at McCaull's Opera House, but owing to prior arrangements must be withdrawn at the close of this week to make received with the usual expressions of pleasure. This week Annie Pixley. 19. Alone in London.

At the Central Theatre Mme.

#### BROOKLYN.

BROOKLYN.

The Dalys in Vacation drew a series of very fine audienc'es to the Grand Opera House last week. Lost in London was produced Monday evening, with Newton Beers in the leading role. The play was handsomely mounted; business good. Next week. Edmund Collier. Genevieve Ward's week at the Park was quite successful. During the engagement she presented Forget-Me-Not, Nance Oldfield, The Queen's Favorite and His Last Legs. Lawrence Barrett, in Rienzi, which was produced in splendid style, drew good buriness Monday evening. Evangeline comes next.

At the Brooklyn Theatre Robert Downing, in The Gladiator, did fairly well last week. Gillette's Private Secretary was the attraction Monday evening. The audience was fair. Nancy and Co. next.

The Criterion Theatre reopened Saturday evening, S. with a good negro minstrel co., including A. J. Talbot, Billy Chace, Eddie Fox, the Hanley Brothers and John Hart. The audience was large and the performance as uccess. The new enterprise promises well.

Lillie Hall's co., a strong one of its kind, attracted good business to Hyde and Behman's Theatre last week, Sam Devere's new co. opened Monday evening to a full house. A specially selected co. is announced for next week.

Fannie Louise Buckingham and Mazeppa pleased a large representation of Standard Museum outrons at each performance last week. N. S. Wood opened Monday evening in the Boy Scout to large business. Next, Horace Lewis.

The Welch and Thomas Operatic Minstrels have been so successful at the Brooklya Museum that they are to remain another week. Their audience on Monday evening in the Boy Scout to large business. Next, Horace Lewis.

The Welch and Thomas Operatic Minstrels have been so successful at the Brooklya Museum that they are to remain another week. Their audience on Monday evening has week. The artendance was fair. The opera was handsomely staged and well sung.

Annie Pixley had a successful week at the Lee Avenue Academy last week. Leon and Cushman in their new comedy, On the Stage, drew a good audience Mon

good-sized audiences at the People's last week. Le-Clair and Russell, in A Practical Joke, did well Mon-

Grand Museum patrons were out in full force last Grand Museum patrons were out in full force last week, Barlow Brothers and Frost's Minstrels being the attraction. Davene's Specialty co. drew a very fair audience Monday evening. Fanny Herring next.

# PITTSBURG.

PITTSBURG.

All the houses did a very good business, last week. Lotta was at the Opera House. This week the Casino co. in Erminie, to be followed by Janauschek 17 and Edwin Booth 24.

Gus Williams held the boards at the Bijou in One of the Finest for the first part of the week and Oh, What a Night! for the remainder. The rewriting of One of the Finest has rot improved it to any great extent. Shadows of a Great City 10°. Kate Castleton 17.

The Academy had overflowing houses. The Big Four comb. held forth. Hughes' American Novelty co. 10°. and Hallen and Hart's First Prize Ideals 17.

Little's World appeared at Harris' during the week closing 8. Chris and Lena 10°. Under the Gaslight 17.

Items: Theatrical matters were somewhat lively during the week, caused by the announcement that William Chalet, of the Bijou Theatre, had secured the lease of Opera House for eight years from July 1°. There were quite a number of competitors for the new lease, among whom were Gus Hartz and Mark Hanna. of Cleveland; J. M. Hill, of New York; P. Harris, William Chalet and John Ellsler, of this city. The terms of the lease are \$10,000 a year for the first three years and \$12,000 for the five succeeding years. The Opera House co. binds itself to spend \$50,000 in redecorating and altering the interior. The friends of Mansger Ellsler (and they are many) feel that he did not have the fairest kind of treatment at the hands of the Opera House Co., and a scheme! is now on foot, headed by Captain Sam Brown, a coal king of this city, to build a new house at a cost of \$200,000 and place Manager Ellsler in charge. Two sites are proposed, both within a hundred yards of the Opera House. One is the property of the Methodist Church, on Flifth avenue, and the other the Hussy property, next to the Post-office. Fred Parke, it is said, will be associated with Manager Ellsler in the new house.—Prof. Morris' Rquine Paradox will shortly open at the Grand Central Bond. Paradox will shortly open at the Grand Central Rink: Bertha Ricci and Annie Leslie, la

tired from the stage and will embark in the costuming business in this city.

#### IERSEY CITY AND HOBOKEN.

Last week's business at the Academy was very large, in fact about the largest of the season. Evans and Hooy's Parlor Match was the attraction, and its drawing powers proved greater than ever. There are many new features added to it which wonderfully improve the skit. The Romany Rye opesed to only light house to, and Jussiness did not improve the remaining two nights of the season. The co. 18 much changed since last here, but not for the better. Kindergarden 13-15. Mara aret Mather is prominently underlined for 20-22. HOBOKEN.

At Wareing's Theatre Crossen's Banker's Daughter co. did a poor business. They presented Banker's Daughter and A Celebrated Case. This week Marguerite Fish produced for the first time a new play entitled Our Wedding Day; or, Trimble's Troubles, with the following cast:

8	onowing cast.
	Lord Abercrombie Dahlgreen Sidney Drew
	Matthew Trimble John Wooderson
	Paul Weatherbee
	Doctor Saunders
	Finch Frank Oakes Rose
	Mrs. Trimble Mrs. Hattle Saphore
	Josephine Trimble
	Fanny TrimblePauline Brand
	Rosa Trimble
	The piece is of the light farcical order: funny he

#### LOUISVILLE.

Clio, at Macauley's, failed to please the small audiences in attendance. James O'Neill, in Monte Cristo, drew large business and much praise during the remaining nights of the week. T. W. Shanon and S. Miller Kent, of the support, were especially good. At the Museum the Wilbur Opera Co., in Merry War, turned people away. A very creditable rendering of the tuneful opera was given.

On accounnt of the disbanding of the troupe regularly engaged, Colonel Savage was compelled to make up a co. for the New Buck upon short notice. Under the circumstances the bill at that house was far from bad.

larly engaged, Colonel Savage was compelled to make up a co. for the New Buck upon short notice. Under the circumstances the bill at that house was far from bad.

Items: Alex Spencer, Wilbar's leader, proudly exhibits a gold-headed cane presented him by the co.—Julius Cahn, J. W. McKinney and Lilford Arthur did good advance work for their respective attractions.—The Temple was closed the past week because of cancellation of dates. Manager Bourlier will book nothing that is not first-class, and closes his house rather than fill in open time with inferior attractions. The Wilbur chorus girls are record makers in the heart-weaking line. They are a pretty, well-proportioned lot, and deserve all the admiration they receive.—Advance men coming here should ask Ed Heverin about the new play he is writing.—A movement is on foot to creet a monument to Barney McAuley. The project is not sufficiently developed to sav how it will succeed.—Manager Wilbur wears a machificent overcoat, a present from P. Harris. When in Pittsburg, W. W. Brady, business manager, tells a pathetic story in this connection which has an obvious moral.—The coming engagement of Wilson Barrett at Macauley's promises to be a big success.—The head usher at the Museum displays marked ability in seating the large audiences at that house.—At the Grand Central good business has been the rule. For the coming week a good co. is announced: Billy Maloney, Mabel Grev, Frank Foster, Ada Wrav and others.—Sam Applegate, of the Masonic, is the happy possessor of a fine gold watch won at a raffle. He is also entitled to the title of Great American Dime Finder.—Dr. Hamilton Griffin has been spending several days in town The dailies interviewed him as to the movements of "Our Mary," an 1 were informed that she would occupy the Lyceum, London, during the 1887-8 season. Her English preferences are not relished here. As the Irishman would put it, Dr. Ham, is as big a mana as Mary herself.—S. H. Friedlander bobs up serenely, doing haif a dozen things, all of them well, and

# ALABAMA.

EUFAULA.

Shorter Opera House (Edward Dickson, manager): Pharazyn, the illusionist 3-5 did a small business. He introduces several novelties. But for bad weather he would have done well. Louise Balte, in Dagmar, drew a good house 6. Miss Balfe has undoubted power in the portrayal of emotional roles and her efforts received recognition in several calls before the curtain. William Harcourt, as Hugh Percival, rendered his lines with ability, and Louis N. Glover's Colonel Stanley was very good. The rest of the co. are mediocre—zome of them very poor. very poor. MOBILE.

MOBILE.

Theatre (J. Tannenbaum, manager): Louise Balfe (return engagement) to fair business Dec. 31-Jan. 1. Miss Balfe added to the favorable impression made on a previous visit, and will be welcomed by full houses in the future. Lights o' London 3; very good business; performance fair. Rentz-Santley co. in two burleaques and olio of specalities y. Burlesques poor; specialties very good. Large audience.

# ARKANSAS.

ARKANSAS.

HOT SPRINGS.

Opera House, (L. L. Butterfield, manager): Roland Reed. in Humbug, 3; full house; excellent performance. Will play return engagement in February. Between the second and third acts Mr. Reed, on behalf of local press and dramatic correspondents, in a neat and humorous speech, presented Manager Butterfield with a beautiful plush album on revolving stand, containing photos of the donors. Mr. Butterfield gracefully responded.

fully responded.

LITTLE ROCK.

Opera House (George H. Hyde, manager): Henry Chanfrau presented Kit, the Arkansaw Traveler 3; fair house. Rolaud Reed 4-5; splendid business. Cheek and Humbug, of course. Mr. Reed is one of Little Rock's favorites. Adamless Eden to a large audience 6.

# CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): The Lamb-Jordan-Price co. produced On the Rio Grande to a good house New Year's. The play is fairly well written, sensational, has some strong scenes and finely-drawn characters.

Opera House (Plato and Lesher, managers): The Howard Athenæum co. gave the finest specialty performance ever seen in this city, 1. The house was crowded with an audience that wildly applauded everything. Messrs. Plato and Lesher are to be congratulated on their success in inducing this co. to fill a date in this city.

In this city.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Emma Abbott appeared in La Traviata Dec. 30 to a packed house. Lucrezia Borgia was given 31, and The Mikado at matinee, and Martha in the evening of New Year's. The house was crowded with large and appreciative audiences, and calls before the curtain were numerous. Same co. week of 31, in eight operas. Aimee this week; Alsberg-Morrison co. week of 34.

# COLORADO.

Tabor Opera House (J. H. Cragg, manager): Mr. and Mrs. W. J. Florence played to large and well-pleased audiences 3.5.

Items: Manager Cragg has named one of his lead and silver mines at St. Kevin's Gulch, Bill Florence, in honor of the actor.

# CONNECTICUT.

BRIDGPORT.

Opera House (E. V. Hawes, manager): McNish, Johnson and Slavia's Minstrels were greeted by a large house 7. Performance magnificent. Charles Maubury in Wages of Sin 8. Business not as good as play de-

Theatre Belknap (C. J. Belknap, manager). Starr's Comic Opera co. week of 3. Business was better than could be expected just after the holidays.

Slides: The prince of showmen, the Hon, P. T. Barnum, has had constructed upon grounds near the Winter quarters of the Greatest Show on Earth a grand to-

boggan alide for the benefit and amusement of our peo-ple. The Mismon correspondent tried a slide for the first time. Members of Starr's Opera co. tried it last weer and all vote it the biggest kind of a go.

week and all vote it the biggest kind of a go.

WATERBURY.

Jacques Opera House (McNish, Johnson and Slavin's Minstrels, delighted one of the largest audiences of the season 5. Lawrence Barrett and his excellent co. produced Francesca da Rimini, before a large and fashionable audience 7.

People's Theatre (A. David, manager): Edith Sinclair and co. in A Box of Cash 5-7. Good houses.

MERIDEN.

()pera House (T. H. Delevan, manager): McNish, Slavin and Johnson's Minstrels 3; large and well pleased. Balabrega in "Modren Mircles" 6-8. Emma Lynden, Emille Sells. Fritz Young and Balabrega were

Lynden, Emille Sells, Fritz toung and bandled loudy applauded in their acts Items: C. W. Littlefield, of Balabrega co., met with a mishap. While climbing a rope in the wings a knot parted, and he fell some fifteen feet, striking on his head. He was removed to his hotel. His attending physician thinks he is now out of danger.

physician thinks he is now out or danger.

DANBURY.

Opera House (F. A. Shear, manager): Edith Sinclair in A Box of Cash amused fair audiences 3-4. Both star and support are very good. McNish, Siavin and Johnson's Minstrels did a good business 6.

Johnson's Minstrels did a good business 6.

Music Hall (F M. Knapp, manager): McNish,
Johnson and Slavin's Minstrels; \$400 house. The attractions at this house so far this season have been very
few, but have had A. No. 1. houses every time and 1
understand the bookings are very scant.

Item: The busy season is just opening in all the hat
concerns, and good houses will be the result.

concerns, and good houses will be the result.

HARTFORD.

Opera House (Charles A. Wing, manager): Louis Aldrich, in My Partner, first half of the week, drew good-sized audiences. Charles A. Gardner in Karl, the Peddler, filled in remainder of week to fair business. Allyn Hall: Wilson and Rankin's Minstrels 7.8: light audiences thou the merits of the co. deserv.d. A Sunday night concert was given, but did not prove a drawing card. A large fire, which threatened the entire business part of the city, was in progress all day Sunday, and no doubt attracted many who would otherwise have attended the concert. ttended the concert.

American Theatre: May Adams' Burlingue co.
pened at this house 10 for week.

#### DELAWARE.

WILMINGTON.
Academy of Music (Smith and Askin, managers):
Reavilles, in The Boy Tramp, played to large
houses y-8. Kellar opened for a week 10.
Grand Opera House (J. K. Baylis, manager): Oliver
Bryon's Inside Track 3; fair house. The Little
Tycoon, 4, drew an immense audience and was given
in good style. Mixed Pickles 6; good performance to
rather light house. John T. Raymond 15.

#### DISTRICT OF COLUMBIA.

WASHINGTON.

Mrs. Langtry has reason to be proud of her reception here last week. The house was packed nightly with the elite of the city. We think her much improved. Her Pauline is voted the best seen here in many a day. I enjoyed it greatly. Charles Cogh'an was much better as Claude than he was in A Wife's Peril. I think he must have been exerting himself more than usual. This week, Robson and Crane in Merry Wives of Windsor and She Stoops to Conquer. J. K. Emmet next.

The Boston ideals drew only fair houses. The new tenor, Lawton, was not in very good voice, and is very, very awkward. Louise Lablache was not particularly pleasing, though I only heard her in Martha. Marie Stone in the title role was in splendid voice. Harriet Avery made her first appearance as the Gypsy Queen in Bohemian Girl Saturday night. This week the same operas will be presented as last. Next, Annie Pixley.

Ben Maginley in May Blossom drew good houses last week at Harris'. This week, The World. Next, One of the Bravest.

Mme. Neuville and her son Augustin at the Dime this week in Boy Tramp and The Child Stealer.

H. W. Williams and Kernell's co. this week, at Kernan's.

The L'Allemand-Musin concert Wednesday and the

H. W. Williams and Kerneil's co. this week, at Kernan's.

The L'Allemand-Musin concert Wednesday and the Symphony Concert Thu sday at Congregational Church. Agnes Huntington will be heard in the last named. The place will no doubt be packed.

Items: Orrin Brothers and Benito Nichols' Aztec Fair opens 17 in the National Rifles Armory.—E. M. Gotthold left for Baltimore last night, greatly to the regret of the many friends won during his management of the Bijou, to take general charge of Mr. Harris' business. I unis R. Dean comes from Baltimore to take his place at the Bijou.—Mrs. Langtry was besieged with callers during her stay, and charmed all who had the pleasure of meeting her. The society girls were very anxious that she should hold a reception, but she had not the time to soare.—Leigh S. Lynch went to Mrs. Cleveland's reception Satu day to see if the President's lovely wife was as beautiful as report says. He looked pleased as he went away.—Mile, de Lussan occupied a box at Albaugh's Thursday night.—Kate Field left Wednesday for a lecturing tour.

# FLORIDA.

JACKSONVILLE.

Park Opera House (). D. Burbridge, manager): Baird's minstrels played a return date, 5; light house. Kate Clanton, 7-8, good advance saie. Oliver Byron co. 13-15.

Circus: Holland and McMahon's circus has done good business throughout the State; they will return week of 10.

GEORGIA. ROME.

Nevins' Opera House (J. G. Yeiser, manager): Janish
a Princess Andrea played to a large and delighted aulience 6. Support was exceptionally good.

Masonic Theatre (Sanford H. Cohen, manager):
Kate Claxton in Two Grphans to good and appreciative andience 3. Support much superior to the average traveling comb. and the tender pathos of the drama touched the hearts of all.

SAVANNAH. Theatre (T. F. Johnson, manager): The only attraction last week was Kate Claston in Two Orphans and Called Back, Large houses. Largest business for two alghts of any co. this season. J. B. Polk 14; Oliver

Byron 17.
Personal: Morris H. Warner, the clever representative of Robson and Crane, was here last week. Your correspondent was highly entertained by him, and he wishes to be remembered to THE MINROR.

AM & RICUS.

Louise Balfe as Dagmar 4; very good business. The audience was very enthusiastic over Miss Balfe. Several curtain calls. Audience was one of the most selected and refined of the season.

# ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Charles H. Clark's l'en Nights in a Bar-room c., 4; fair house. Kate Forsyth in Marcelle 5; small house. Miss Forsyth was well received. Frank Losee as John Harley, Henry H. Jland as Danville, and Ethel Graybrooke as Kate Harley shared the honors.

syth was well received. Frank Losse as John Harley, Henry H.Jland as Danville, and Ethel Graybrooke as Kate Harley shared the honors.

Sherwood's Opera House (F. A. Sherwood, manager): Hyers Sisters 3; large audience. Excellent satisfaction. Eunice Goodrich 17, for week.

GALESBURG.

The loss by fire of our fine opera house Dec. 29 is a severe loss to Manager Breckwald. The total loss foots up \$5,000, with an insurance of \$47,000. The fire was caused by a defective flue in the files above the stage. The air is full of new opera house projects, but I am not able to give any definite plans.

The Princess Theatre is to be extensively remodeled, and will most likely assume the dates of the burned theatre. Ezra Kendall appeared 3 in A Pair of Kids at the Princess; good house.

The Chris mas Mirron was as fine a number as we have ever seen, and is greatly praised here.

SPRINGFIELD.

Chatterton Opera House (I. H. Freeman, manager): Woman Against Woman, by Effic Ellsler, 3; light house. The drama is excelent, its purpose lofty and its pathos genuine. The audience was ched the play with interest; they followed its story like children; yet, while they seemed to appreciate, they failed to give tangible proof thereof. It is a pleasure to be able to announce that a crowded house heard The Blac. Husar, rendered by the McCaull Opera co., 4. Audience delighted. Much of the success was due to the exceleint work of Kitty Cheatham, who acted and sang eharmingly as Minna. The plot is well conceived, and is developed with no little skill. The music is sparkling and bright. Keep It Dark 6.7. It is constructed on the sole idea of furnishing fun in large d. sex. Item: William H. Murphy, comedian, late of the Newell Opera co., joins the Keep It Dark co. in Toleno 18.

Canine: Casar, an immense St. B-roard pup, nine months old, weighing 135 pounds, and standing as high

week of 3 at 10-20-30. Light plays; fair-sized au-

Opera House (P. A. Marks, manager): The Ezra Kendall co, New Year's in A Pair of Kids. Large audience. Tke support is good, particularly Arthur and Jennie Dunn, The McCaull Opera co, appeared 3 in The Black Hussar, and gave a very enjoyable performance before a good house.

STERLING.
Academy of Music (Chamberlin Brothers, manager):
witzer Comedy co. 3, week. Fair honses at hard-pan

INDIANA.

INDIANA.

INDIANA.

INDIANA.

INDIANA.

INDIANA.

Indiana Apolis.

The New York Casino Opera co. produced Erminie at the Grand 3-5. The houses were flattering, indeed. Erminie brought more money to the box-office than any other of this season's attractions at regular prices. The opera is new here, but hard work on bill-boards and newspapers brought a tremendous opening night. Of the cast, Marion Manola and Belle Urquhart carried the honors. Fred Solomon is a new comedian to us, but one whose abilities will fit him for a comedy of his own. The chorus lacked the drill and strength of the Carleton co., but was handsomely costumed and behaved. Mme. Janauschek filled the week with Meg Merrilies and Mother and Son. The attendance was not ogood. Eben Plympto, in Jack, 13-15.

At English's, 6-8, Clio was given at popular prices. The attendance was not what Manager Brown expected, but was above the average. Clio has not been improved since last esas. John Burleigh is a good successor to Atkins Lawrence, but none of the cast could be named in the superlative. The ballet was represented by seven 150-pound fairies. Marie Fresoct, 13-10.

The Museum has diawn houses that always reach an elevated standard. No matter what the attraction, the house is filled, and it holds lots o' people, Frank I Frayne, with trained dogs, was the attraction, by how. Ransone, 10, week; Baker and Kernell, 17, week; Neil Burgesa, 34, week.

Eden Musee: The work done by Professor Belmont, in furnishing the Musee with was attractions, has been his best. Figures and faces of prominent local people are deceptive.

Zoo: The announcement that the Zoo will reopen again has a venerable savor, but must be repeated. This time Samuels and Forepaugh will try their luck with a ten-cent circus. First quarter's rent is paid in advance, but here the funds seem to have been exhausted.

Elbow Shots: The Museum has been given a new drop-cutrain.—The Jackett is trying to get the State building, soon to be vacated, for a museum property, he is keeping quiet

he is keeping quiet about it.

HUNTINGTON.

Opera House (Pilson and Emery, managers): Zitka was greeted by a large house 4. The co. is far above the average. Miss Batchelder deserves special mention. Hardie-Von Leer Brave Woman co. 6; fair audience.

LOGANSPORT. LUGANSPORT.

New Opera House (William Dolan, manager): Muggs'
Landing played to good audience 3.

Buckin's Opera House (J. L. Brodrick, manager);
Hardie-Von Leer co. gave three performances 3-5; fair business. Siberia 17; Rose Coghlan 21; Hoodman Blind co. 24.

CRAWFORDSVILLE.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): McCaull Opera
co. in Black Hussar 7; large and very fashionable audience, co. being liberally applauded throughout. Prince
Karl 13; Dora Wiley Opera co. 20-22.

Karl 13; Dora Wiley Opera co. 30-22.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Marie Prescott gave two performances New Year's, presenting Galatea and Czeka to good houses. Janauschek and a fair co. drew a good house 5, playing Meg Merillies Minnie Maddern, with good support, gave an excellent performance of Caprice 6. Fair house.

Item: Margins, a new play by C. C. Frown, of this city, will receive its initial production 13.

city, will receive its initial production 13.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Minnie Maddern delighted a good house with a repetition of her Caprice 5; support excellent. McCaull's Opera co. in Falka at matinee and Toe Black Hussar in the evening, 8. Good houses insured by the reserve.

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): Ranch so did not do very well 6. although the upper part of the house was well filled. About the best thing in the play is the fire scene, which comes nearer being realistic than anything in that line I have seen in some time. Hoodman Blind, 14-15.

Academy of Music (John A. Scott, manager): Park and Orton's Uncle Tom's Cabin co, played 5-6; medium business. The matinee, 6, drew the largest house of the season.

WABASH.

WABASH.

Opera House (A. J. Harter, manager): Only a Farmer's Daughter was given on New Year's; good house; one of the best plays of the s ason.

# IOWA.

KEOKUK.

Opera House (D. R. Craig, manager): Kate Forsyth Dec. 30, in Marcelle; fair audience. Ezra Kendall in A Pair ot Kids, 31; large attendance. Kate Forsyth returned 3, the buruing of the Gaesburg Operat House leaving her with an open date. Faithful Hearts was the play. The attendance was light. Kendall did not return 10, as announced in my last, the management not being able to make satisfactory terms. The dishanding of several cos. and changing of routes has lett Manager Craig in a bad plight for the present month. The burning of the Galesburg and Oskaloosa Opera Houses has upset the art angements of numerous combs. booked in this region.

BURLINGTON.

booked in this region.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):

Effic Elisler in Woman Against Woman 5; small but very enthusiastic audiences. A genuine lowa blizzard prevailed. Ezra Kendail (return), 14.

DES MOINES.
Foster's Opera House (William Foster, manager):
Mattie Vickers, in Jacquine and Cherub, to splendid Booked: Charles E. Verner, 27-18; Lizzie Evans, 20; Conreid Opera co., 24 25.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers):
The Carleton Opera co. 3-4, in Nanon and The Drum
Major's Daughter. Nanon drew a large house.

Opera House (J. N. Coldern, manager): Levick-Batchelder co., in Zitka, drew one of the largest houses of the season. Co. excellent.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor).

Joseph Murphy, 5, in Keiry Gow; full house, as usual

# KANSAS.

KANSAS.

TOPEKA.

Grand Opera House (J M. Barron, manager): The White Slave co. held the boards D.c. 31-Jan. 1, playing to good business. Co. fair; scenery good. The quartette sang negro melodies very nicely, and were recalled several times. Friday evening was set aside for abenefit for W. H. Rowles, treasurer of the co., and formerly manager of the house. Billy's friends turned out in great force.

Crawford's Opera House (L. M. Crawford, manager): Uncle Tom's Cabin drew good houses 31-1. Co. good, and bloodhounds in excellent condition.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): McFalden's Uncle Tom's Cabin 5; light business. Florence Bindley 13

LEAVENWORTH.

business. Florence Bindley 13

LEAVENWORTH.

Opera House (L. M. Crawford, manager): A Rag
Baby 5; packed the house.

ATCHISON.

Price's Opera House (W. H. Crawford, manager):
Frank Daniels as Old Sport in a Rag Baby 6; crowded house.

Opera House (W. P. Patterson, manager): The White Stave was presented by a good all-round co. 3; fair business. The Arian wiss Bell-ringers opened a three nights en agement 6 to good business. Good entertainment at cheap prices. Booked—Silver Spur, 15; Minnie Maddern, 18; D aper's U. T. C., 25.

# KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor):
Lilly Clay's Gaiety co. 4: largest house of the season.

Canine: Casar, an immense St. Bernard pup, nine months old, weighing 135 pounds, and standing as high as the hotel counter, owned by Charles Ray, of the Keep It Dark co., is with the co., and will soon be given a part in the cast. This is the dog for which Mr. Ray has a standing offer of \$3.000 from Buffalo Bill.

PEORIA.

The Grand (Lem H. Wiley, manager): The Carleton Opera co. 7 8: A Pair of Kids co. 14-15

Rouse's Opera House: The Stevers Dramatic co.

caused a great lau, has the curtain fell on Richard's death. A Mr. Fisher, as Lord Stanley, was laughed at whenever he made his appearance, and one of Richard's cond's followers had his forefinger done up in a soiled rag. Small audiences: press severe on whole company. City Hall: Leiand Powers, in a fine programme, assisted by Louise Haldwin, a taianted and handsome soprano, were the attractions in the Stockbridge Course

Foints: Sol Smith Russell appears in his new creation, Pa. at City Hall 13. Wilson and Rankin's Minstrels core 14.—The musical part of the Cosmopolitan Club have organized an opera co., and under H. E. Duncan's direction are to do the Chimes of Normandy.—M. W. Higgins, who has for thirty years been connected with the Argus, and a large part of that time as dramatic critic, has gone over to the silent majority, and a legion of friends mourn his demise.—Theatrical news is scarce.—The genial publisher of the Express collapsed when Miln exclaimed, "Don't wase up!"—Some of the Cosmopolitans have been doing the photographers.—The Bennett and Moulton Opera co. is being victimized by an unauthorized agent.—The Sheriff interviewed the back of the stage during George C. Miln's engagement.—Papa Perrichon is to be done here shortly by amateurs.

Denie shortly by amateurs.

DANGOR.

Opera House (Frank A. Owen, manager): George C.

Miln, as Bertuccio, in A Fool's Revenge 3, and as
Richard III. 4; small business. Wilson and Rankin
15, Ullie Akerstrom 16, week.

#### MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): Prof. Bristol, with his educated horses, has given nine entertainments during the past week to good houses. This week the Bennett and Moulton Comic Opera co. The co. has a good reputation here and will do good business. Week of 17 will be taken up by Post 10, G. A. R. The Drummer Boy, under the direction of Frank Nail, will be presented. Modjeska is announced for the 24th. Manager Wilson was in luck last week; return of a loan made some years ago to help out a stranded on Mechanics' Hall: Disgraceful place of amusement on the night of 8, when a female minstrel party gave a disgusting entertainment.

Items: Ladies are rapidly discarding bonnets at the theatre.—Bristol's Dime Museum continues to packed houses. A strong bill is offered for this week. Mr. Bristol owns the fastest horse in the State.

Bristol owns the fastest horse in the State.

NEW BEDFORD.

Opera House (Frank C. Baacroft, manager): Sol Smith Russell in Pa packed the house 3. He is as fice as silk, and his co. is better than-ever.

Items: Gregory's Pantomime failed to appear at the People's Theatre last week. There is a controversy here as to who arranged the music for the Harmonian Minstrels, a local organization, which recently gave a fine entertainment at the Opera House, and Zeph W. Pease, of the N. B. Mercary, wrote the affair up in a manner that has kept the musical fraternity, as well as others, who enjoy a rich thing, on the broad grin. I fear we shall not long have the gifted journalist with us, as his writings are attracting attention for their fine humor. Mrs E. H. Martin, wife of my predecessor on the Mirkon, is becoming somewhat noted as a novelist, several stories by her having been published recently in New York journals.

SPRINGFIELD.

New York journals.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager):
Charles A. Gardner in Karl the Peddler made his
second visit 5; rather light house, caused by bad
weather. His songs'and dialect were much enjoyed.
Co. good, Emily Kean being most prominent. Lawrence
Barrett 6, in Rienni; large and well piesased audience.
Uf the excellent co. Charles Welles and Miss Gale were
especially noteworthy. The stage settings were magnticent. Murray and Murphy did the familiar Irish
Visitors 7; large and demonstrative house. Kate Foley,
as Dorothy, did nicely. This week Helene Adell at low
prices. So! Smith Russell 19; Thatcher, Primrose and
West 31; Modjeska 35; Zozo 36.

The Musee: Norman and Cone's co. in Mabel Heath,
The Danger Signal, etc., to fair business, week of 3.

LOWELL.

This week The Silver King.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Bighearted Joe Saunders, the Major, and all the familiar characters in My Partner received a royal welcome 8.

Large house. Murray and Mu phy 13.

Huntington Hall (John F. Cosgrove, manager): Charles McCarthy, in One of the Bravest, 6-8; good business.

business.

Dime Museum: A slight fire, which started in one of the stores in the lower part of this building last week, made it necessary to omit one of the performances. This week Frank Clayton, Bert. Kimball, Jerry Driscoll, George W. Harding, Grimaldi Zeltner and Pauline

Coll. Colli will appear.

Death: Capt. George O. E. French, at one time manager of Huntington Hall, died here last week.

BROCKTON.

City Theatre (W. W. Cross, manager): Lawrence
Barrett, contrary to the wishes of the house management, produced Hamlet. Only fair business.

People's Theatre: Horacc Lewis in Monte Cristo the
first three nights and Two Nights in Rome the remainder of the week of 3. Fair business; satisfactory pertermances.

CHELSEA.

Academy of Music (James B. Field, manager): Ullie
Akerstrom appeared week of 3 to very large audiences.
Miss Akerstrom has a strong hold on the affections of
our theatre-patrons.
Items: Jennie Nichols retired from the Akerstrom
co. here, and is replaced by Anna Argyle. Sol. Smith
Russell comes 15.

WALTHAM.
Sol. Smith Russell in Pa, 8; house good; fine enter-

PITTSFIELD.

Academy of Music (William St. Lawrence, manager):
Murray and Murphy presented Our Irish Visitors 3 to
large audience. Wilson Rankin's Minstrels to small
business. Devil's Auction 5; one of the largest houses
of the season.

NATICK.

Concert Hall (E. Clark, mansger): Whitmore and Clark's Minstrels gave a first-class performance to fair business 3.

SALEM.

Mechanics Hall (Andrews, Moulton and Johnson managers): Sol Smith Russell presented his new play Pat to a large and somewhat disappointed audience. Wilson and Rankin's Minstrels 13; Frederick Bryton

# MICHIGAN.

MICHIGAN.

BAY CITY.

Wood's Opera House (John Buckley, manager):
Minnle Maddern in Caprice; large audience, much applause. The Tavernier Dramatic co., with Ida Van Courtland in leading role, gave Queena at matine New Year's, and in the evening Nobody's Daughte. Change of programme every night last week. Reduced prices after New Year's night. This is the very pest of low-priced cos.

of low-priced cos.

GRAND RAPIDS:
Wonderland: John A. Stevens in a Great Wrong Righted attracted large audiences last week. Mr. Stevens' support is excellent, Russell Bassett being deserving of special mention. This week McKee Rankin in The Danites and '40.
Dearth: Nothing at Powers past week.
Social: The Elks' social, held at Sweet's Hotel on New Year's Eve, was most enjoyable.

KALAMAZOO.

Opera House (McClave and Bassett, managers): Frances Bishop, in Muggs' Landing and Dot, the Harum Scarum, to good business, 4-5.

Academy of Music (J. W. Slocum, manager): Minnie Maddern, in Caprice, 3; benefit of Lodge No. 50, B. P. O. Elks. Good house.

# MINNESOTA.

Grand Opera House (L. N. Scott, manager): Richard Mansfield in Prince Karl, 3-5, and matinee; worthy of better patronage; only fair houses Mr. Mansfield played the title role commendably well, making a favorable impress on. Beatrice Cameron, Emma V. Sheridan, Fffie Germon, Joseph Franklin and Cyril Scott played their roles nearly and in good style. Kate Castleton, in Crazy Patch, filled the dates that Clara Morris' manager cancelled 6-8. Bright, winsome Kate, as pretty and Irresistiole as ever, plays her role and sings her songs in a manner that won her audience and kept them in a merry mood. Good houses. Hanlon Brothers' Fantasma, 13 5.

Olympic Theatre: Attraction, week 3, a company of Variety and Specialty people in a good bill. Fair business.

variety and specialty people in a good oil. Fair business.

Items: New Year's Eve the St. G-orge's Snowshoe Club gave a reception to the leading members of the Erminie Opera co. It was a very p easant and enjivable affair. Frèd Solomon and other members of the company will long remen ber their experience in the bouncing blanket. These gatherings all tend to show the general good feeling of the St. Paul public toward the profession.

# MISSOURI.

Things theatrical last week were dull, nothing appearing the first of the week. Rose Coghlan and her superb co. opened at the Coates 6 playing As You Like It, Ladv of Lyons and London Assurance, the remainder of the week. Lizzie Fvans opened same date at the Gillis in Fogg's Ferry and Seasands. Both cos. played to good houses.

Gossip: Good as Gold has been the attraction at the Museum.—Wesley Sisson, formerly of the Madison Square advance, is here representing Clara Morris, who opened a week's engagement to.—The papers are condemning McCaull for foisting an inferior opera co. on the city, at regular prices.—Frank Daniels, of the Ray Baby co.. banqueted his co. last Friday night at Chapin and Gore's, and a grand time 'was had.

Opera House (H. W. Wood, manager): Felton and Connier's Star Theatre co, had good houses week of 3 At 10-20-30 cents. Satisfied audiences. Mattie Vickers 20.

Tootles' Opera House (R. S. Douglas, manager) McCaull's Opera co. 31-Jan. 1 with matinee. Black Humar and Falka reaped a rich harvest, being first opera co. here this season. Joseph Murphy 3-4 in Shaun Rhue and The Donagh. Immense business. Your correspondent fails to analyse or understand Mr. Murphy's drawing powers, but draw well he does every time he comes. Richard Manafield 17; Lizzie Evans 10; Minnie Maddern 24.

drawing powers, but draw well he does every time he comes. Richard Mansfield 17; Lizzie Evans 10; Minnie Maddern 24.

Items: The death of Mr. Tootle, proprietor Tootle's Opera House, cast a gloom over the entire community. He was well known personally to most managers who have been West of Mississippi in the past ten years. His house when built, was the first West of Chicago, costing over \$175 coo. Much doubt was expressed that he could bring attractions, but the building of the theatre was one of the best advertisements our city ever had.

had.

Burnett Opera House (O. C. Bryson, manager):
Lizzie Evans and a fine co. presented Fogg's Ferry to
the best pleased audience of the season 3
Item: Manager Callahan, of the Lizzie Evans co., reports business good so far this season. He is one of the
great many admirers of THE MIRROR, and asks to be
remembered. Blanche Moulton joined the co here.

COI.UMBIA.
Lizzie Evans in Seasands, 4, to a fashionable and enthusiastic audience. She is a great favorite here.

#### MISSISSIPPI.

IACKSON.

White Slave 6; very fair and appreciative audience. Everybody seemed to be well pleased with co. and play. Myra Goodwin, 13; Hick's Minstrels, 14; Janish, 18; Mrs. Bowers, 28; Oliver Byron, 29,

#### NEBRASKA.

Funke's Opera House (Fred Funke, manager): Naiad Queen, week of 3, to large business, Rag Baby, 4, standing room only. Mattie Vickers, 14 and 15.

Peeple's Theatre: Edwin Clifford, a good business last week.

OMAHA.

Opera House (Thomas F. Boyd, manager): Richard Manafeld in Prince Karlto S. R. O. Dec. 31-Jan. 1. A unique and most entertaining play; strong co. Rose Coghlan and excellent support gave fine renditions of School for Scandal, Lady of Lyons and London Assurance, 5; fair house. Clara Morris, 19-30.

#### NEW JERSEY.

Opera House (H. C. Stone, manager): The Hungarian Orchestra 4: light business; deserved better. Wages of Sin 5 6; good business. Edward E. Kidder's new musical larce, On the Stage, was presented 8 to a fair house. Following is the cast;

Kick, a call boy. Frank Cushman Jonah Frost, a manager. W. Paul Bown Herr Heinrich Pflugel, second trombone Will H. Mayo

Jonah Frost, a manager. ... W. Paul Bown Herr Heinrich Pflugel, second trombone ... Will H. Mayo Bolivar Brutus Brown, leading man ... ... Will H. Mayo McCondition of the second trombone ... ... ... ... ... ... ... ... Russell Hunting H. Q. Onion, minstrel. ... ... ... ... Frank Emerson Mrs. Murphy, of Hotel de Tenement. ... Dan Lacey Moily, her daughter ... ... ... Pauline Harvey Marie Rich, burlequer ... ... ... ... Pauline Harvey Marie Rich, burlequer ... ... ... Palma Schroeder Daisy Cutter, another ... ... ... Josie Sutherland Pomona Potter Pommerv ... ... Palma Schroeder Daisy Cutter, another ... ... ... Josie Sutherland Pomona Potter Pommerv ... ... The only i.eon The play, as the name infers, is intended to depict life on the stage, which it does to a certain extent and in an amusing manner. Leon and Cushman appeared to good advantage as Pomona, (a stage-struck society maiden) and Kick, The remainder of the co. were excellent. Frank Emerson did some good work with the bones. McNish, Johnson and Slavni's Minstrels 14-15, People's Theatre (A. Philion, manager): Fair houses past week to see McCormack and Miller's co. in The Danites. Condemned to Death co. only fair. This week Iennings' Comedy co. in Confusion. A specialty co. is likely to follow, but as yet not certain.

TRENTON.

Opera House (John Taylor, manager): Mixed Pickles, 3; large and well-pleased audience. The Little Tycoon, despite the storm, delighted a crowded house, 5; A Wife's Honor, 7-8, big business. Lealie Gossin 13-15, Erminie 21-25, Frederic Bryton 25, Loat in London 17, Evans and Hoey 27, Keller 29.

NEWARK.

Grand Opera House: 1 he present management will

n London 17, Evans and Hosy 27, Keller 29,

NEWARK.

Grand Opera House: the present management will cease with this week, and will wind up with a remarkably attractive bill, Evangaline. On and after Jan. 17 the house will be known as H. R. Jacobs' Grand Opera House. The opening attraction will be Blackmail.

Newark Theatre: Robert Downing and his co. in The Gladiator, 10, opened for a week. Mr. Downing is physically well fitted for the part and artistically a faithful delineator of the character. The scenery and costumes of the piece are notable features, and the cast is strong.

# NEW YORK.

NEW YORK.

SYRACUSE.

Wicting Opera House (P. H. Lehnen, manager):
My Aunt Bridget drew well-filled hous s 3 - 5; co. good.
J. C. Stewart's Two Johns 6; good house. Duf's
Opera co. 7-8. in A Trip to Africa and Iolanthe. Co.
very good and house crowded; standing-room only both
nights.
Grand Opera House (Jacobs and Proctor, managers):
Edwin Arden's week was a great success. The house
was packed at every performance, even at the matinees,
Edwin Arden in the leading role was great and his support good. This week Corinne in Arcadia.
Syracuse Museum: The Magee Comedy co. opened
their engagement at a late hour 3, having been deserted
by Manager Magee and the cash-box. Houses good.
This week, Leonze Brothers.
Suit: P. H. Lehnen, of the Wieting, has begun suit
for the dissolution of his Romany Rye co-partnership
with Sheldon Bateman, who has been restrained from
interfering with the management of the co. A receiver
has been appointed. Mr. Lehnen makes various and
serious charges against Mr. Bateman,
BUFFALO.

has been appointed. Mr. Lehnen makes various and serious charges against Mr. Bateman.

BUFFALO.

Academy of Music (Meech Brothers, managers):
W. J. Scanlan in Shane-na-Lawn pleased fair-sized audiences 3-5. Tragedy filled out the week, Louis James and Marie Wainwright appearing in Virginius, Othello and The Merchant of Venice. The audiences received the stars favorably, and criticism was generally flattering. We, Us & Co. this week.

Court Street Theatre (H. R. Jacobs, manager): Week of 32. Edwin F. Mayo in Davy Crockett. Business medium. The Two Johns opened 10.

Bunnell's: Last week Neil Burgess in Vim and Widow Bedott drew crowded houses. Joseph Palmer appeared as the Widow at alternate matinees. Gus Hill's Novelty co. this week.

Adelphi: Snellbaker's own co. was the attraction last week, and met with success. The Big Four this week.

TROY.

Rand's Opera House (E. Smith Strait, manager): Frederick Warde as Cardinal Richelieu and Galba, the Gladiator, 4-5. to fair attendance. Should have had packed house if merit received its just reward. Newton Beers fared better at three performances of Lost in London 7-8, although the stage was inadequate for a large part of the scenvry. George C. Miln in Merchant of Vonice. Dalys in Vacation, three performances, 14-14. Griswold Opera House (Jacobs and Proctor, managers): Corinne appeared last week in her new piece, Arcadia, giving unbounded satisfaction. Frank E. Alken in Against the Stream current week; C. A. Gardiner in Karl the Peddler to follow.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager):

Grand Opera House (P. H. Lehnen, manager):
Dufand Opera House (P. H. Lehnen, manager):
Dufand Opera Co. appeared the first four nights of last week to excellent audiences. I cannot speak too highly of th s.co.; suffice to say that they are far superior to any organization in their line that has visited us this season. The Main Line 7-8; fair business. Redmund-Barry co. 13 18.

season. The Main Line 7-8; tail business. Sectional Barry co. 33 15.

Academy of Music (Jacobs and Proctor, managers), Turner's Under the Gaslight co. played to packed houses last week, The co., headed by J. Clinton Hall, was fairly good. This week Edwin Arden in Eagle's Nest; next, Against the Stream.

Casino: Business fair last week. This week California Nir, tingual co.

Casino: Business fair last week. This week California Nig. tingale co.
Items: J. Clinton Hall's reception at the Academy last week must have been pleasing to him. C. Smith, of the Edwin Arden co., was in in town last week. He called upon The Miss on representative, and we find him well up in things theatrical. The Casino co., from the Metropolis, is booked at the Grand in Erminie 27.

SARATOGA.

the Metropolis, is booked at the Grand in Erminie 27.

SARATOGA,

Maude Banks closed a very successful week 8, and won much favor, the houses steadily increasing is numbers with every performance until Saturday night, when the hall was packed. She is very highly spoken of by those who were fortunate enough to see her. She is scarcely as well supported as might be desired. Daly's Vacation co. will doubtless play to good busi-

ness 10. You will confer a favor if you will ment your next issue what city Miss tanks claims to bome. I was unable to see her, and many say a from Albany, while I think she is from Massachu [Daughter of General Banks and hails from Best Corn. Ed.]

Oyera House (Wagner and Reis, managers): We, Us & Co., 8; rather light house, considering the array of talent.
Mayer's Hall: Our Goblins to a fair house 7. Benefit of the Chamberlin Hook and Ladder co.

nt of the Chamberlin Hook and Ladder co.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Baket's Chris and Lena 5; fair business. Power's lvy Leaf co. 18.

BINGHAMTON.

Opera House (I. P E. Clark, manager): Louis James and Marie Wainwright appeared in Othello, to a good house, 3; a rare dramatic treat. J. C. Stewart Comedy, co. in The Two Johns, to a large house 5; laughable performance.

ROME.

Opera House (W. S. Sink, manager): Monroe and Rice, in My Aunt Bridget, 7; full house. Funniest entertainment that has been here in a long time.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager):
Devil's Auction, 4, to good business. Speciaities new
and scenery gorgeous. Blackmail, 8; full gallery.
McNish, Jonnson and Slavin's Minstrels, 18; Sol Smith

NEWBURG.

Opera House (Colonel Dickey, manager): Ida Vernon's comb. 7; good house. Tony Denier's Humpty
Dumpty gave satisfaction to a fair house 8.

CANAN DAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager)
The Galley Slave was wretchedly produced before small audience 4. Muggs' Landing 17; Atkinson's Aphrodite 10; Barlow Brothers and Frost's Minstrel 23; Martha Goodrich 84-5; Basie Byrne 26-7; Jame F. Crossen's co. 29.

ACAdemy of Music (E. I. Matson, manager): Newton Beers in Lost in London did a moderate business 6. J. C. Stewart's Two Johns co. gave the best of satisfac-tion to a large audience 7.

tion to a large audience 7.

GLOVERSVILLE.

Opera House (A J. Kasson, manager): Frank
Mayo in Nordeck 3; first-class. Atkinson's Aphrodite
7. Mae Bruce, late of Bennett and Moulton's co.,
played Aphrodite. Sustained part well. Favorably
received, Haverly's Minstrels 17.

KINGSTON.

Opera House (C. V. Dubois, maanager): Devil'a Auction 3; fair house; good performance, the specialties being particularly fine.

Opera House (John Hodge, manager): B. 5', Baker, 4, in Chris and Lena; business good. Mr. Baker was in good voice, and sang better than on previous vis ts here. Marie Wainwright and Louis James in Virginius 5; small but fashionable audience.

5; small but fashionable audience.

AMSTKRDAM.

Opera House (A. Z. Neff. manager): Ida Vernon's Burlesque co. 4; good-sized audience; periormance very tame. Frank Mayo in Nordeck 6; large and fashionable audience. Co. and play need no comments. Aphrodite co. 8; small house.

Potter Opera House (N. S. Potter, manager): The Criterion-Dramatic co. has been the attraction for past week, presenting Cricket on the Hearth, Leah, Retribution, East Lyone, Streets of New York, etc., to large business. The co. is first-class. E. L. Duane and Etha Rosalind, the leading artists, received great ovations for their excellent work.

OWEGO.

OWEGO.
Wilson Opera House (S. F. Fairchild, manager):
That barnstorming party in 'ur Goblins imposed on a
fair audience 5. Peck's Bad Boy 14.

#### NORTH CAROLINA.

GOLDSBORO.

Messenger Opera House (J. A. Bonitz. proprietor):
Kate Claxton, in Two Orphans, Dec. so; large and appreciative audience. Oliver Byr.m. 6, in Inside Track; fair business, possible weather considered. Mile, Rhea will appear s4. OHIO.

OHIO.

COLUMBUS.

Metropolitan Opera House: James O'Neill in Monte Cristo drew fine houses. se usual, 4.5. The Casiso Opera co. 6.8. with Misses Ricci, Uuquhart, Leslie and Staart and Messrs. Daboll, Solomou. Wade, Appleby and Mafflin in the principal parts, backed by a fine chorus of forty, with face smiles of the Casiso scenery. Best performance of comic opera seen here in a long time, and one that it would be hard for the New York co. to beat. Business was good the first night and increased at each succeeding four performance. Tin Soldier 13-15

co. to beat. Business was good the first night and iscreased at each succeeding four performance. Tin Soldier 13-15

Grend Opera House: Walter Sandford in Under the Lash, had good houses all week. The Bennett and Moulton Opera co. 10, two weeks.

Items: The Tyrolean Warblers at Schroeder's are a card and still hold the fort. Tickets for the Rand-Bayer benefit are selling well. John H. Robb sent a mosey order for ten dollars worth of seats for himself and Gun Williams—Ira Newhall, f.r Bennett and Moulton, and Frank McKee, for the Tin Soldier, are booming their coangood styles—George Backus, of Salabury's Troubadours, took advantage of being out of the cast during the past week, and made a short visit home. He is gr, atly pleased with his engagement—Missa Ricci and Mr. Wade arrived from New York Thursday afternoon, and sang the parts of Erminie and the Marquis with Aronson's Opera co. the same night with great success.—Will J. Dixon is receiving good notices for his clever work is the Marie Prescott co.—The Stock co. for the Grand next Summer has be n given up, and the house will be closed three mo ths for improvements.—It is whispered that Ira Newhall will join the Columbus Lodge of Elks during his present visit.

ZANESVILLE.

Schultz and Co.' Opera House (John Horse mana-

closed three mo. ths for improvements.—It is whispered that Ira Newhall will join the Columbus Lodge of Elhs during his present visit.

ZANESVILLE.

Schultz and Co. 2 Opera House (John Hoge manager): Monte Cristo has a remarkably tenacious held upon the theatre-going public. There is a fascinating charm about the piece which attracts people again and again. And it bears repetition, too. Unlike most melodramas, it is as interesting the second and third time as it was the first. James (Nell) produced it here for the third time, 3, and for the third time a large audience gathered to see Dumas' great work. It was put on in the same splendid sayle which marked the previous productions. Mr. O'Neill still gives the self-same wonderful personation of the dual role, Danses and Monte Cristo, there being no perceptible change in his performance. He is particularly strong in the third act in the disguise of the Abbé Busoni. There is a decided improvement in the Noirtier of J. W. Nhanlous, the displays careful and artistic endeavor. Grace Thorne has succeeded to the role of Mercedes, which is, at best, but a small part. She plays it very well. Except Mr. O'Neill, Annie Boudinot as Carconte, is the only one of the original cast in his or her part. She has made, by her good work, the repulsive Carconte, a prominent figure. The part is decidedly her own. S. Miller Keat as Albert, J. H. Shewell as Caderouse, Joseph Ransoms as Villefort and Howard Gould as Ferande were all good. On the 3 the merry Troubadours came, but they were greeted by only a fair house. They gave their old-time Brook. Nellie McHenry is the life of the piece and a reigning favorite. Marie B ckel is the possessor of a sweet, cultured voice; her songs were all re-demanded. F. B. Blair is intrusted with the part of Heavysides, and does it very well; as the premier of the ballet he was a great success and was wildly encored. Nate Salsbury and John Webster do their share towards keeping their listeners in good spirits.

The Grand (Reist and Dickson, managers): Ma

the causoury and John webster do their share towards keeping their listeners in good spirits.

DAYTON.

The Grand (Reist and Dickson, managers): Maggie Mitchell and a good co. 4, in Lorle; large and apparently well pleased audiences. A season without Maggie Mitchell would be like a Summer without a Fourth of July, and I am always pleased to chronicle the appearance of America's favorite. Gilfether and Scott's copanic prices and had very remunerative returns, as it is one of the best cheap attractions that has wet been seen here. A large and delighted audience greeted Salsbury's Troubadours in The Brook 8.

Cues: The advance sale for Conried's Opera co. is The Gypsy Baron 10 has reached \$000, with one more day to hear from.—Maggie Mitche I should be as liberal as "Peek-a-boo" Scanlan, and offer a des rable sum for a new play — Laura Bellina, of the Conried Opera co. is almost a Daytonian, having been born and brought up only a few miles south of here (Lebanon).

TOLEDO.

only a few miles south of here (Lebanoa).

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager).
Arthur Rehan's co. drew good houses 7-8. Nancy and Co. is one of the brightest and enjoyable of comedies, and what makes it still more charming is that it is natural. Carrie Turner captivated the audience, and Frank Carlyle, Owen Westford, Harold Russell and Ethel Brandon are deserving of special mention.

People's: The man who organized Mortimer Murdoch's co., which held forth at this theatre last week, should have a medal for getting togeter the poorest co. on the stage. Their attempts at acting were fearful to behold, and their dressing beyond descriptions.

MOUNT VERNON.

behold, and their drewing beyond description.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager)
Jennie Calet in An American Princeas, to small and
ence 3. Miss Calef has grown decidedly stout, but he
vivacious as ever. Little Muffets was given a
performance 4. Jennie and Lillian Calef. C. W.
and Harry T. Leonard receiving des rved app

(CONTINUED ON SIGHTS PAGE.)

# **NEW YORK MIRROR**

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Archer, H.
Ashlin, Wifred (a)
Booth, Laura
Brigham Marice
Brigham Marice (j)
Rutton, Marjorie (j)
Marston, F.
Miland, Adam
Maxwell, Gerald
Miller, H. (s)
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Miller, H. (s)
Marston, F.
Miller, H. (s)
Marston, F.
Miller, H. (s)
Miller,

\* The New York Mirror has the Largest Dramatic Circulation in America.

# Notice to Correspondents.

Correspondents who have not returned their 1886 credentials are requested to do so at once. The cards of authorization for 1887 are now being issued,

# We Wait for Him.

Some time ago a discussion took place in the co'umns of THE MIRROR between Henry Arthur Jones, the well-known playwright, of England, and Manager Clifton W. Tayleure. Mr. Tayleure, it will be remembered, alleged that diseased English melodrama had throttled the American drama and that our authors had no chance of a fair hearing with the public across the sea. Mr. Jones replied with a temperate plea for melodrama, acknowledged the state of international dramatic affairs pictured by Mr. Tayleure, and expressed the belief that, although it had been a long time coming, America would dern drama of its own before England. The writer asserted, among other things regarding the prevalent stage realism, that "a palpably wooden pump is less offensive on the stage than a palpably

Our esteemed Boston contemporary, the Transcript, takes this discussion as the text for a half column of editorial observations, and holds that there is opportunity enough to provide plays to suit all tastes. Says the Transcript:

So let those that liks it have the melodrama which deals with the persecution of the poor farmer's daughter by the rich vaire's son, and with it all the triumphs of stage carpentry, that by a convulsive twisting and ophsaval of trees and houses and other suggestions of an earthquake, causes great tracts of land to melt away and humbe cots to disappear, while in their place some great stretches of sea or gorgeously furn. shed drawing-rooms; but admitting that such shows have their reason of bring, we may still ask way they should be so exclusivaty Eaglish? Why must the scenes be laid in Locksley Hali and Hawthorn Cottage, with an occasional giance at Whitechape? Are we so destitute of fine estates or p'c useque villages, or even of horrifying slums, that we must look to England for the supply of these acce syries of the modern drama? And, surely, we have instances enough of oppression practised by the strong and wicked on the weak and virtuous to furnish material for a fear-compelling drama. Nor may we depend altogether on the unromantic present for our plays. The three or four hundred years that have passed since adventurers landed on our shores and began the work of creating a nation have been filled with events the records of which should give an ingenious dramatish hists for plays without number. Not until these are employed, as records and traditions of their own countries were employed by all the great dramatists, shall we have a national drama. \* \* \* The alternet of romance is not to be entirely disregarded. And there is also something of a need toat the theatre shall be made to serve, to some extent, as a school of history, as well as a mirror of the times.

We do not believe that the foundation

We do not believe that the foundation of an American drama must needs be built with plays dealing in national events. Good dramas are the kind that are wanted — good dramas by native writers—presenting human scenes and characters irrespective of locale. The great elemental passions that have abided in manhied's breast in all times and places

—society's complex conditions—these are the materials which our dramatists, like those of European countries, must employ if they would command attention and respect. Just now the public demand appears to be for photographic products; the playwright with the camera has pushed the playwright with the palette to the wall.

We do not agree with the Transcript that when the good American play is ready, its production will be difficult to secure, and we dispute the inference contained in the statement that "the American manager hesitates when the American author brings him an American play." When the good play is forthcoming the avenue to representation will be found direct enough.

It is an actual fact, as anybody who has examined into the subject can bear witness, that the majority of MS. plays submitted for managerial consideration are not worth the paper they are written on. Under the circumstances managers are not altogether to blame if they are skeptical, or if they incline to the easy expedient of securing popular successes second-hand. We know that there are managers in plenty with sufficient brains and wisdom to welcome the American dramatist with open arms-when he comes. Unfortunately, every scribbler imagines himself to be that long-expected individual. The woods are therefore full of embryo dramatists who rend the air with their cries and protests against the critical appreciation and the mental calibre of the managerial fraternity.

#### The Question of Dress.

The Lancaster Intelligencer editorially endorses The MIRROR'S suggestion that the cost of expensive dresses shall be borne by managers. "It should be taken up by the philanthropists who are constantly striving to improve the moral tone of the stage," says our contemporary. "The effect would be that talent would become more essential to success, and less would depend upon elaborate and expensive costumes."

Many a weak and helpless young woman owes her ruin to the necessity of somehow procuring the money wherewith to respond to the demands of the time for "sumptuous" stage wear, and of competing with more fortunate and less gifted rivals. In order to effect a gradual and general reform it behooves some of the leading managers to take the initiative and set a conspicuous example in this matter.

# Bell-Wethers.

Rabelais, the author and originator of all modern humor, says that, if one sheep jump over a fence, the whole flock will follow him; and this inclination to follow the leader is just as strong with the human creature as with the sheep. Very few people have the courage of their opinions. They will rather take any man's word than their own.

Especially in the world of art does this rule govern, and in music more than all. Not one in a thousand dares to think for himself, and not one in a milion dares to say what he thinks. From this weakness arises the various "schools," as they are called—"flocks," as they should be denominated. There is the Italian flock, of which the bell-wether is, at present, Verdi; the German flock, of which the bell-wether is, now, Wagner; the French flock, with Meyerbeer for the leader, and the English flock, of which Sullivan is in the van.

Each of these bell-wethers has only to jump, and after him huddles and jostles a whole herd of unreasoning animals who call themselves "disciples," and not one of whom would have the temerity to call his soul his own in musical matters. The Italian sheep b-a-a lustily against the German; the German rams butt vigorously and vengefully at the Italian, and both kick up their heels at the French and English. Just at present the German has the strongest horns and the loudest voice, and is butting the others out of the field.

When a school of music depends upon pure voices and true method, it is not to be marvelled at that in default of these essentials the school should decline, and —except Patti—what prima donna of the true bell canto have we left? Not one. But when Patti sings who ever hears a complaint of Italian music? Not one. Unfortunately, one swallow cannot make a Summer, nor one singer a school.

The German, seeing the lack of real singers, has taken a new departure, and relies on declamation and orchestration. When these conditions are fulfilled satisfactorily—all are content; but that is no reason for howling against the Italian. The truth is that both have their merit and that an independent mind can admire and enjoy each in turn.

But who who can be pleased with even the celestial harmony of the spheres, if the spheres be cracked and out of tune? Or with the sound and fury of a great orchestra, if the musicians be at variance with the key? Italian song is delightful when it is song and not squalling, and German declamation is grand when it is declamation and not bellowing.

Then let us be brave and say simply that all good music well performed is delightful, and that all music badly done is detestable—whether it be Italian, German, French, English or Chinese. Let the bell-wethers jump by themselves.

#### Maud Fortescue.

The young actress who is pictured on our title page as Gretchen in Mr. Gilbert's version of Goethe's Faust is extending her acquaintance with the American public by a tour that began just after the conclusion of her late engagement at the Lyceum Theatre. Miss Fortescue is fortunate and unfortunate in the celebrity that she has achieved with the assistance of the newspaper paragraphers. As has often been the case, it led our playgoers to entertain expectations that could not but be disap pointed, for actresses are not made in a day out of squibs, although a delusion to the contrary exists in some quarters.

But if Miss Fortescue failed to command the praise that is held in reserve for the experienced and finished artist, she has at least succeeded in convincing even the skeptical observer that she is an earnest and intelligent student of the dramatic art, and that her natural gifts, allied with native perseverance, will probably carry her to a plane of usefulness and distinction. Miss Fortescue, as Mrs. Langtry did betore her, is developing her talents up to the point that her personal celebrity has reached. Her charm of manner, like her good breeding, is unquestionable. It is this that at the present time stands ber in stead for artistic proficiency so far as attracting the public is concerned.

#### Personal.

PRESCOTT.—Marie Prescott was the recipient of a benefit at Havlin's Theatre in Cincinnation Jan. 7.

WILTON.—Ellie Wilton has recovered from the injuries received at rehearsal last week at the Lyceum Theatre.

the Lyceum Theatre.

GRIFFIN —Dr. Hamilton Griffin spent a few days in town last week. He left for England

or the Germanic on Filday.

FLORENCE—Through the kindness of W.

J. Florence, 200 Denver newsboys saw Our
Governor on New Year's Day.

LEE.—Carrie Lee, who plays Hetty Preene in Lights o' London, was given a very pleasant welcome from the theatre-goers of Nashville, her home, last week.

HEMPLE. — Samuel Hemple, the veteran comedian of the Philadelphia stock days, has just played Old Jarvis in The Lights o' London for the six-hundredth time.

FITZ-ALLAN.—Mile. Rhea has presented ber late leading lady, Adelaide Fitz Allan, with a jewel for neckwear in the shape of a Mexican gold daisy with a diamond centre.

PRICE—Edwin Price had sufficiently recovered to play his role of Bill Sykes in Oliver Twist before the close of Miss Davenport's engagement in Cincinnati last week.

OWENS —Mrs. John E. Owens is managing her late busbano's estate, including the Acad emy of Music, Charleston. She is residing at the homestead at Towsontown, Md.

LABADIE —Mrs. Francis Labadie, wife of the actor of that name, and Mirror correepondent at Owosso, Mich., resigns her card of credentials to give her care and attention to a recent arrival of twin boys.

COGHLAN.--The report that Rose Coghlan will go back to Wallack's next season is strenuously denied, as it is claimed for the lady that she is doing as well on the road as she could wish for, She opens at the Union Square on Jan. 31 for two weeks.

HENNEQUIN.—Prof. Alf. Hennequin, of the University of Michigan, dabbles occasionally in play-writing. Minnie Maddern brought out her latest piece, Mignonette, in Toronto and Ann Arbor a short time ago. The local critics saluted the Professor's effort with unstinted praise.

Jones.—Henry Arthur Jones is again at work on a new play, for this dramatist is never happy except when something is on the stocks. It will be an original comedy drama with leading parts especially designed for E. S. Willard and Mary Rorke. On the withdrawal of Jim the Penman at the London Haymarket it will produced there.

GOODWIN.—An omission from the list of New Year's gifts in last week's MIRROR was the one presented to Nat C. Goodwin by the management and company of the Bijou Opera House. It consisted of a handsome silver punch-bowl lined with gold. Its height is two feet six inches and the estimated value \$250, Charles Coote, of the company, handed the gift to the astonished comedian, who made a witty speech.

CAYVAN.—At the close of last season Georgia Cayvan announced to her intimate friends that she was ill and tired of travelling, and that she would stay in the city and accept jobbing en gagements rather than go on the road. If she failed to get any city engagements she would do nothing. Her determination resulted even better than she expected. She has just ac-

cepted an engagement from Dion Boucicault to play the leading part in his new play to be produced in Boston at the Hollis Street Theatre on Feb. 17. The engagement is for sixteen weeks, and she is to play in Boston, Brooklyn and New York only.

#### Orthoepy.

Three times recently I gave myself the pleasure of seeing the Vokes company of English players present three little one act pleces: In Honor Bound, A Little Change and A Pantomime Rehearsal. Their business, in consequence of Miss Vokes not being in the bill, was wretched, though the performance from beginning to end was charming; at least I thought it was. If I had not thought it was I surely should not have sat it out three times in one week.

The utterance of all the members of the Vokes company, at least of all that were in the bill, is that of cultivated persons; yet they do not always pronounce in accordance with what in this country is considered the best authorities. Indeed, in occasional instances they do not pronounce in accordance with any authority at all, though on the whole their pronunciation is more in conformity with what in all English-speaking countries is considered the best usage than would be that of any like number of American players, select them where you would. Not that they are more correct in placing the accents, for they are not; but they are more correct in making certain of the vowel sounds. The so called inte:mediate a, for example, which appears in such words as answer, dance, mast, cattle, etc.; the short and obtuse e, as in perfect, term, mercy, prefer, etc.; the i of such words as birth first, bird, mirth, etc., and the o of such words as world, work, worth, worthy, etc. Our tendency is to make these sounds too

Figure. Miss Dacre, like the majority of her countrymen, pronounces this word fig er, though the pronunciation is sanctioned only by Perry, whose dictionary was published more than a hundred years ago. Mr. Thorpe, however, who seems to me to be one of the most correct of the Vokes company, pronounced it, as it is generally heard in this country, fig-yur, with the wobscure.

Chivalrous. Miss Dacre seems to prefer the pronunciation of this word that is now somewhat antiquated. She sounds the ch like the ch in chime.

Again. This word is differently pronounced by different members of the Vokes company. Mr. Dalzell, for example, pronounces it agane, in accordance with what would seem to be popular British usage, while Mr. Thorpe follows the authorities, and pronounces it as it is commonly pronounced in this country—agen

Solicitor I doubt whether Mr. Thorpe has any authority for sounding the second o of this word like the o of or.

Inexplicable. The second, not the third, is the accented syllable of this word.

Haunt. The weight of authority favors the sounding of the a of this word like the a of father, and not like the a of haul.

Fear. The mode that prevails in England of pronouncing this word, and of pronouncing here, is, so far as I can discover, wholly with out dictionary authority; yet there are some Americans that have the bad taste to affect it —Miss Dauvray, for example.

Paper. I don't think I should have noted the total absence of the r in Mabel Millett's utter ance of this word if I had not been desirous to make an opportunity to say that her Mrs. Larkspur is one of those charming high-comedy personations that one would be long in tiring of.

If Agnes Miller had only allowed me to catch her in a mispronunciation she would have obliged me much, for then I should have had an opportunity to say that to my thinking her Rose Dalrymple and Miss Lilly are worthy companion-pictures to Courtenay Thorpe's Larkspur and Sir George, which, I am sure, everybody will agree would be very high praise. As it is, however, these pretty things, and much more of the same sort that I thought, will have to remain unsaid.

Yet all this Is less disturbing than it is to see Mr. Bellew and Mr. Kelcev hunt places in which to hide their hands.

ALFRED AYRES.

#### The Fund Benefit at the Casino. Every effort is being made by Manager

Aronson at the Casino for the success of the benefit for the Actors' Fund to be given there next Thursday afternoon, Jan. 20, and the prospects, judging from the sale of seats, which began a few days ago, are fair for one of the largest audiences that the house has ever he'd. The programme is long and varied, the perform ance opening with the second act of Erminie. in which the entire Casino company will appear. This will be followed by Mme. Cavalazzi and coryphees in a ballet divertisement Lili Lehman and Herr Robinson in a duet, with Anton Seidl as accompanist; Robert B. Man-tell, recitation; selection by orchestra, Walter Damrosch conductor; recitation by Georgia Cayvan; sketch by John A. Mackay; Monologue, The Double Lesson, by Rosina Vokes; promenade concert by increased Casino orches tra, led by Rudolph Aronson; recitation by Robert C. Hilliard; song by Loie Fuller; Lew Dockstader's talk on 'Quaint Misfits Harrigan, Annie Yeamans and Johnny Wild in the song from Investigation, entitled "On Union Square." Handsome souvenir programmes, in the shape of a miniature board, will be distributed to all, and during the promenade concert in the pavilion the booths will be open for the sale of flowers, the flower-girls being the leading ladies of all the principal theatres in the city.

#### The Romance of Laura Keene.

In the course of a chat about the dramatic history of America with a MIRROR representative, the venerable gentleman who gave the hints on "Will Stuart and His Times" in last week's MIRROR, said:

"So far as I know-and I have kept a

pretty sharp lookout-I have not met with a faithful tiography of Laura Keene. But, after all, actors have no biographies; they are mere creatures of tradition. I can give you a little sketch of the lady. It was the elder and emirent Wallack who brought her over here for the leading parts in the legitimate comedies and plays of that legitimate day, when he himself, the peer and contemporary of such men as Charles Kemble, was the unrivalled light comedian and melodramatic actor of the stage. Then it was that such comedies as London Assurance and the School for Scandal were in the foreground, to which add all the old and sterling English comedies. It was the period when Blake, the Placides, Burton, Brougham and the like formed part of a brilliant constellation; when the memory of Charles Kemble and his wonderful daughter Fanny was yet warm; when Ellen Tree was fresh in men's minds; when The Lady of Lyons was in its sentimental glory; when Boucicault achieved that master-work, Old Heads and Young Hearts, and created the unequalled—in its way-Jesse Rural, made incarnate and immortal by Rufus Blake, and when the sun of Lester Wallack was proudly ascending in the same path which Charles Mathews had illu-minated. Then it was that one day the elder Wallack burst upon us with the young girl Laura Keene. It was then said that all her stage experience had been acquired under a short engagement with Madame Vestris. She had no prestige. She took her place in the stock company, for the hateful star system then was hardly recognized in this country, a period when a play well balanced and well cast re-minded one of the Theatre Françuis.

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"Miss Keene came here a supposed maiden of about twenty summers, accompanied, if I recollect, even at that time, by her mother and two girls who were said to be her nieces. Some said that her antecedents were those of an English barmaid. Her figure was good, and but for a rather pronounced nose her features were regular; clear, deep blue eyes; hair inclined to auburn. She was from the very first distinguished by her clean cut intellectuality, her natural and unstagy style, her admirable articulation, a winning voice, her spontaneity in the dialogue in the old comedies—a gift in her which gave what may be called an artistic realism to such roles as Lady Teazle, Beatrice, Pauline, etc., and which shone out vividity as Miss Hardcastle in She Stoops to Con-

"All at once, in the very height of her popularity, without a sound of warning, without any consultation in the matter with her manager, she disappeared from the New York stage while her name was on the bills for the very night of her flight. What had become of her? Had she eloped, and, if so, where and with whom? Not very long after this dramatically sensational event Laura was heard from on the then wild Pacific Coast. She had made a sort of theatrical venture on the joint responsibility of a Mr. Lurz, said to be a member of the card-playing sporting fraternity, who furnished the lunds for the enterprise. This speculation was a theatre in San Francisco. Now came the disclosure of Lady Audley's Secret, the romance of Laura Keene's

"During one of these far Western tours un-der Lutz, Laura adventured into Australia, I think about the time that Edwin adolescent, was passing through the rough those parts, as a sort of variety actor whose included then, it was said, such los comedy parts as nigger minstrelsy affords. I have reason to believe that at the time at which I am talking Laura had become, as she supposed, the wife of this swart, middle-aged man called Lutz. Lo and behold! as a convict dragging ball and chain in Australia she suddenly came across the lover and husband of her early days. The so-called nieces of 'Miss' Laura at once developed as her daughters, the issue of that marriage with the Australian felon. Was ever a good, noble woman alian felon. Was ever a goo more instantaneously ensnared in a net more deadly! She had been betrayed into marriage with some snob said to be an officer inthe British army or navy. He perpetrated a felony, was banished, and vanished-Laura not where until now. She was advised that his crime and puni-hment operated as a legal divorce, and regarding him as one dead she drifted into the drama to begin a new life in a new world.

Laura worked in California and Australia like a very slave, under a load of debt and financial failure, and with as brave a soul as ever led a forlorn hope, and to this add the hisses of the snakes of calumny, whose infectious breath suggested not only illegitimacy as the ban of her daughters, but went to the extent of filthy defamation as to her personal character in a general way. As I remember dates, she became successively manageress of the Winter Garden Theatre and of Laura Keene's Theatre, which was built expressly for her by Mr. Trimble. Her failure at the Winter Garden was after a skilfully planned artistic campaign, and she 'fell with her face to the foe.' Keene's Theatre, as it was called, was a story of vicissitudes. It was here, and under her management, that E. A. Sothern and Joseph Jefferson, as young men, won their brightest but adverse fate soon about Laura at this period With her own company she took the road. She wrote plays and illustrated them. Her final dramventure was as manageress of the Philadelphia Chestnut Street Theatre-a dismal failure in an ill fated house. Laura's last enterprise was an art journal under her own editorship, than which New York has seen nothing better of its kind. Lutz was dead. aura owned only an interest in a mortgaged house in Bond street, which about enabled her to live. She educated her youngest daughter for opera, with what success I know not, and soon thereafter the dark curtain fell. She deserves to be remembered with the history of the stage, for she was one of its noblest workers.

"Laura was not a great actress in the stereotyped sense of that word, but as a light ornament and builder up of the theatre, who among them all equals her? She ranks with Irving and Charles Kean in this regard, to say the very least of it."



In Ushering
Mend him who can! The ladies call him, sweet.

-Lova's Labon's Lost.

These Winter nights begin early, and when our Caustic Critic mounted the stairs the other day he did not see in the gathering twilight the Office Boy and the coal-scuttle, else he would not have fallen over the one, barked his shins against the other and ejaculated something that sounded very much like "well and hamnation!" This particular Critic is Courteou as well as Caustic, so when he entered the counting-room and found the indignant eye of the Business Manager fixed upon him, he apologetically inquired what the B. M. thought of such unprecedented and unparliamentary language. "I thought," replied the B. M. blandly, "it was a condensed criticism of a new play." Wit, you know, lurks in odd places-sometimes it even finds refuge among the ledgers.

I learn that Harry Bascomb has gone from the poorhouse on Rainsford Island. Perhaps when the Forrest Home Directors get ready to entertain the recent application for his admission to their institution, his whereabouts will be a mystery. Daniel Dougherty, the President of the Home, is, I hear, soon to make an effort to reorganize its management so that it will, in some degree at least, fulfil the object for which Forrest bequeathed it to the profession. Because Mr. Dougherty favors the placing of the Home on a proper basis he is disliked and opposed by his brother directors, He has the influence, the position and the legal knowledge to force matters to an issue, and the initiative will be awaited by the pro fession with impatience.

My friend C. W. Tayleure has resumed his old calling-journalism-assuming to day the entire control of the Long Branch News, one of the oldest and best weeklies in the State of New Jersey. Mr. Tayleure will make the paper an authority in literature and politics. He is aggressive and a trenchant writer. His return to the newspaper ranks is a matter for congratulation, for it restores to the profession one of its brightest lights. In his new enterprise Mr. Tayleure has my best wishes.

The New York Press Club has at last awakened to the very palpable fact that its success and popularity largely depend on bringing its members together in social contact. Accordingly the Club last night inaugurated a series of monthly receptions. Except the artists taking part in the entertainment, no guests were invited, these aff irs being designed to make the six hundred members acquainted. President John A. Greene received congratulations on the enterprise of the new administration at midnight over a capacious punch-bowl in the large assembly room. It seems to me, by the bye, that the club build. anything to preven sociability. Its interior is most unattractive and un-clublike. The several floors are laid out on a primitive plan, the walls are austere, the chairs are puritanical, and that atmosphere of comfort and cosiness so essential to the promotion of pleasant intercourse is totally wanting. Indeed, the only nook in the whole place where one can really enjoy a quiet talk and the steward's cheer with a friend is the diminutive reception-room on the first floor.

Plagiary seems to be the order of the day. A newspaper correspondent calls my attention to an article in the Kokomo (Ind.) Dispatch, headed "The Cynic Philosopher." "The articles have attracted considerable attention," he writes. "I suspected that they could not be written by an individual that never was out of the backwoods. A Kokomo man assures me that he is the author. Fumbling through a pile of exchanges lately, I happened on THE MIR. ROR, and was convinced that he lied." He did. The clipping in question is a clumsy rehash of two articles that appeared in this journal, one by the Giddy Gusher and the other by Nym Crinkle.

The pretty little theatre in Somervi'le, N. J., deserves the compliment of a notice in these columns because it has been named after THE MIRROR. Mr. William M. Alberti is the manager of The "Mirror" Hall, and he rents or plays on percentage. Somerville is a good town for specialty entertainments. The house is situated in a population of about 7,000, including the manufacturing suburb of Raritan. The hall is on the ground floor, and is fitted out with folding chairs. "Our use of the name of your publication," writes the manager, "was not intended to be a counterreflection, but rather modestly and none the

less heartily, we wish the hall might be here, as your paper is everywhere, the reflection of the better taste of the people and of refining and monied usefulness to the profession. Need I say that I wish our namesake good luck and its manager good fortune?

Here is a letter that, through lack of space hitherto has remained unpublished for some time since it was received:

time since it was received:

DRAR USHER:—It is awfully good of you to call my friend and master, "clev r Claudian," a good fellow. It isn't more than the truth, and as you say, however much paternal piety—i.e., he is alwans glad of a good pa, especially such a good par as yours—100 might. I think, reserve your opinion of his acting until you have seen his Clito and the boy Hamlet.

Of course I know the Hub and Quaker City don't count for much in Gotham. To euthuse those same Hubites and Quakerites is not so easy for a' that. This, and more than this, Barrett has dote, and don't you forget it.

T'other night W. Ison save brother Henry's show of Faust a splendid send-off in his farewell speech to the people who live in brotherly low. As witness the hand of Your what Barrett has done, and I assure

I know what Barrett has done, and I assure Miss Harrington-whose opinion of Barrett's ability, as a member of Barrett's company, is entitled to the most distinguished consideration-that I don't forget it. My judgment of Barrett's work is based only on what he has done in the Metropolis. I am not aware that I ever expressed any views on his Hamlet and Clito, for the very simple reason that I haven't any. As I believe I have said once already, Wilson Barrett is a capital fellow, and for that reason it is the more to be regretted that he didn't prove himself, by his late performances in this city, to be worthy of the fame that pre-

ceded him from England.

Mart Hanley holds the stakes for a novel wager. Edward Harrigan plumes himself on his rapidity in turning out a play. He has bet Witham, his scenic artist, and Vail, his machinist, \$200 that he will finish McNooney's Visit before they complete the scenery and mechanical effects for it. The condition that Mr. Harrigan would supply Witham and Vail with the necessary models has been complied with, and the race is now in progress. Whoever wins, Manager Hanley comes in for the lion's share of a case of Perrier Jouet.

#### Some Detroit News.

Last week Manager Whitney was informed that his Opera House now managed by C. E. Blanchett would have to be removed at the earliest possible moment, as the Government had decided to delay no longer in excavating for the new Post Office. This action was rather unexpected to Mr. Whitney, as he had every reason to believe that he would not be interfered with until Spring, and nothing could be done in the building line until that time. However, the notice is official and he has noth ing to do but comply. He has already made arrangements for razing the theatre which has so long graced Fort street, West.

As noted some weeks ago, Manager White, finding himself deprived of the large attendance which low prices bring, had made arrangements with W. G. Thompson and other Detroit capitalists to build him a theatre (10 take the place of the burned down White's Theatre) in which he could present the lowprice attractions. As the situation now stands, Manager White will have a new Opera House

devoted entirely to cheap amusements. Manager Whitrey, not to te behind the times, has made arrangements with a well-known ar-chitect to furnish him designs for a new Opera House, which he proposes to build next Spring House, which he proposes to build and the The site has been determined upon and the contract will be closed at once. Mr. Whitney contract will be closed at once. does not desire to make the location public at present, but he states that the house will be situated on a corner and will have a frontage of 100 feet by 160 feet deep. Small stores will occupy the front on the side street, and the main entrance will be on the front street. A peculiarity will be that the gallery will seat over double the down stairs. The seating capacity will be about 2,200 It is the intention of Mr. Whitney to unite the opera chairs which are in use in the parquet and dress circle of the old house, whereas the lower part of the house will be furnished entirely new

# Miner versus Haverly.

Harry Miner is indignant over the many aspersions that have been cast upon him for retiring from his position as bondsman for J. H. Haverly in the suit against the latter brought by Gale and Spader over the sale of the Comedy Theatre. In conversation with a MIRROR reporter, the other day, Mr. Miner gave his version of his connection with the manager's affairs.

When Mr. Haverly was about to take his ninstrel company to Europe," he said.
'Messrs Howe and Hummel sent for me and minstrel told me that Gale and Spader wanted to spring a trap on the manager and put him in Ludlo Street Jail on the charge of taking \$6 000 to pay for the Comedy Theatre, when he had only paid \$500 Mr. Haverly, who was present at the time, told 'me that the accusation was false, and was merely a scheme concocted by Gale and Spader to keep him in this country. Howe and Hummel asked me to act as Mr. Haverly's bondsman, guaranteeing me, on their professional honor, that I would be safe from loss. Mr. Canary signed the bond with me, and Mr. Haverly was de Mr. Canary signed lighted. He said that he would cable to me on the opening night of the minstrels in London, as I would, of course, be interested in the success of the show, and showed many other evidences of great friendship.

'That was over two years ago; yet from that day to this I have never received a tele gram or letter from him-not even a friendly call although he has been in the city a number of times. Some few weeks ago I re-ceived notification from a law firm that they would hold me responsible for the amount of my bond, as Mr. Haverly had not appeared called upon to stand trial. upon Howe and Hummel, and as they had had no attention paid their communications to the minstrel manager, they offered to re lieve me from further trouble, which they did Now, it any self-respecting man would have acted different from what I have acted, if treated in the same way that I have been, I have yet to learn of him

The Mirror Memorial Monument his associates. Twelve of the company (in-



Amount Subscribed, -\$446 30

- \$2 053 70 The appeal sent out last week by this journal for aid in erecting the monument on the burial lot of the Actors' Fund in Evergreens Cemetery has already met with a hearty and generous response. The first instalment of THE MIRROR Memorial Monument Fund shows that almost one fifth of the entire amount required to complete the payments for the shaft has been contributed in the short space of a single week. Although we did not underestimate the glorious readiness of the profession to respond to the needs of a worthy object, we must confess that this splendid beginning has exceeded our expectations.

In every branch of the profession-from the star and manager to the humblest performer and stage-hand-a commendable interest has manifested itself, while the indications are that many play going people outside of the profession, but with it in admiration and sympathy, will consider it a privilege to assist in placing a suitable commemorative mark above the ashes of the player dead in the plot belonging to our noble charity.

Encouragement has been extended from many unexpected quarters. It is very evident that professionals, now that their generous co-operation has been aroused, will not cease until the entire sum needed has been secured. Indeed, judging from the superb start that has been made, we do not entertain the slightest doubt that the total will be announced within a few weeks.

Up to yesterday (Wednesday) afternoon at five o'clock \$446 30 was the total of subscriptions received. This does not include several large subscriptions that have been obtained at a number of theatres, agencies, etc., and that have not yet been turned in to THE MIRROR. Without noting these, just \$2,053 70 is required.

President A. M. Palmer on Saturday sent a cheque for \$25 (although he had previously contributed \$50) with the following encouraging

MADISON SQUARE THEATRE, MY DRAR MR. F:SKE:—Your effort in behalf of the letters' Fund Memorial is worthy of all praise, and I do lot doubt it will meet with a most generous response com the members of our profession.

It should be understood that the charity work of our

It should be understood that the charity work of our Fund has been so great that the trustees have not, up to this time, felt justified in using the monies received by them through the ordinary channels for any other purpose than relieving the sick and buying the dead; and it was in consequite of this that the Memorial subscription was started.

I have already, as you know, subscribed once toward this of jct, but I enclose a small the use to help swell The Mirror's list, adding also my sincere hepe that your generous endeavor may be rewarded by complete success. Yours very truly,

To Harrison Grey Fisks.

The point that President Palmer m regard to the necessity for raising the monument by independent effort will be readily appreciated. Every penny that goes into the Actors' Fund treasury for charitable use can only be applied to the purpose for which it is intended. THE MIRROR is grateful to Mr. Palmer for his timely and encouraging letter.

Managers Miner and Sanger have each contributed \$50. Mr. Miner was the first of the managerial fraternity to respond to our appeal. Mr. Sanger's check was accompanied by the following letter:

23 EAST FOURTEENTH ST . NEW YORK,

Editor New York Mirror: DEAR SIR.—Enclosed find my check for \$50, which Eftier New Factored find my check for \$10, which kindly add to the subscription list of the \$2.500 you are endeavoring to raise for the Actors' Fund Memorial Monument. With best wishes for your success in this laudable undertaking, I remain, yours very truly, Fank W. Sanger.

Stage manager Hardy engineered a subscription list among members of the Romany Rye company. The returns on Tuesday were not complete, but Mr. Hardy turned in \$6, and promised to send more during the week.

Miss Eme Lascelles, of the Peck's Bad Boy company, was the first actress to put her name on the list. She came over from Williamsburg in the cold on Saturday morning and left \$2 for the Fund.

Yesterday afternoon Edward Aronson, through whose good offices the Casino com pany were brought into line, sent down \$64 in bulk as the donation of its members. With rare modesty the donors preferred that their handsome gift should not be credited individually, but simply as coming from the organization.

Thus far the R. B. Mantell Tangled Lives company have sent the largest contribution. Nelson Wheatcrof; was one of the first to be come interested in the project, and he found it an easy matter to secure the co operation of Paulding at the Union Square; John Duff at

cluding Aunt Louisa Eldridge, of course) headed by Mr. Mantell and Manager Pitou, gave \$79.

From the artists performing at Tony Pastor's this week Treasurer Harry Sanderson, who always lends a hand in a philanthropic cause, secured several subscriptions, amounting, with his own, to \$13 " Here is an example that we hope to see other variety organizations emulate.

The first correspondent of THE MIRROR heard from was Thomas C. Orndorff, our rep resentative at Worcester, Mass., who wrote as

WORCESTER, Mass., Jan. 8, 1837.

But New York Mirrer:

MY DRAR SIR —Permit me to offer you an humble subscription to the find for the monument. Enclosed I hand you \$5. Yours very truly.

THOMAS C. URNDORFF.

Branch O'Brien, agent of the Helene Adell company, collected subscriptions from the manager and treasurer of the theatre in Springfield, Mass., making, with his own, \$3.

Uncle Ben Baker is, of course, a zealous worker in the cause. He and John L. Saphore, up to yesterday, collected, together with their own contributions, \$19.

Foreman R. G. Moore, of THE MIRROR composing-room, started a subscription list, and each and every compositor promptly do nated the price of 1,000 "ems" of type, makin all \$4 80. The printers take a lively interest in the profession and its welfare. They may be sure that their generosity is apprecia-

That the Monument Fund enlists the assistance of other than professional people is illus trated by the following letter from a leading architect in Utica:

G. EDW. COOPER, Architect. UTICA, N. Y., Jan. 10, 1887.

Editor New York Mirror:
MY DRAR Siz:—Will you kindly accord the enclosed cheque for \$5 as my mite toward the Monument Fund.
As a follower of a sister art I have made many warm friends in the fraternity, and will watch with interest your efforts to complete the Actors' Monument.
Sincerely yours, G. EDW. COOPER.

Arnold Wolford encloses \$1 in a letter from St. Louis, in which he says:

In the words of the old sorg, I give thee all I can no more, though poor the offering be. If every mem-ber in our glorious profession would give something, how soon you could raise the sum twice over! As for myself, I will do all in my power to secure subscriptions and will remit the same to you from time to time as I receive them.

Charles B. Ebert, of Parkersburg, W. Va., sends \$2 and says:

I approve of the Memorial Monument Fund, and, as small favors are not excluded please accept mine. We assure not only Mr. Ebert, but our readers generally, that in this cause no sum is too small to send. Indeed, we hope the sub scription will be general and popular. No

one need feel delicate about contributing large amounts, either. But small donations are as acceptable, and they will be as gratefully acknowledged.

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make even a better showing next week.

Subscription lists are in charge of Harry Edwards at Wallack's: James Lewis at Daly's Edward Sothern at the Lycaum; Frederic

the Standard; George Floyd at the B jou; F. B. Murtha at the Windsor; J. Charles Davis at the People's; G. W. Presbrey at the Madison Square; Mart Hanley at the Park; H. S. Sanderson at Tony Pastor's; H. R. Jacobs at the Third Avenue; Mr. Matthews at the Grand Opera House; C.W. Burnham at the Star; J.W. Rosenquest at the Fourteenth Street; John M. Burke at Madison Square Garden; Alex. Comstock at Dockstader's; and in the offices of H. S. Taylor, J. Alex. Brown, T. Henry French, Jerome Eddy, Henry E. Abbey and A. A. Stuart. They are also posted in Eugene Brehm's, the Criterion, Union Square Hotel cafe, the Actors' Order of Friendship rooms and in other places of professional resort,

Miss Annie Wood, the well-known actress. has taken an enthusiastic interest in the matter. Through her valuable efforts subscriptions are on foot at all the leading hotels and in the establishments of the following merchants: Arnold and Constable; Lord and Taylor; McCreery and Co; J. and C. Johnson; Simpson, Crawford and Simpson; Altman; R. H. Macy and Co; J. S. Conover, of Twenty-third street; Earich; Le Boutillier; Hearn; Dickson, trunkmaker, Twenty-third street and Sixth avenue; and Engel's cafe, Twenty-seventh street near Broadway, Letters from out-of town report. that subscriptions are being canvassed actively. and liberal returns may be expected during the next fortnight.

"This movement for the getting of funds for the erection of a memorial monument for the Actors' Fund burial lot at Evergreens Cemetery," said Manager Gus Mortimer to a MIRROR reporter, "is a grand one. It is the greatest help to the profession that I know of as it is going to show that they think of the future as well as of the present. There would have been no Actors' Fund at all but for THE MIRROR, and that THE MIRROR has largely made the Fund what it is I know from personal experience. Such men as A. M. Palmer, Colonel Sinn, Samuel Colville, and others I might mention, have put the profession where the general public is made to respect it. What an evidence of the charity of actors and actresses when they subscribe over \$1 500 in one afternoon at an Actors' Fund benefit, as they did recently at the Madison Square Theatre! What other profession would pay \$1,500 to see a performance? I saw many a young man drop \$2 and \$5 in that basket who couldn't afford it, and such acts as these show that the actors mean well and will always do what is right, providing clear heads and able hands show the way,"

NEW YORK, Jan. 10, 1887.

Editor New York Mirror: Whenever an American

Editor New York Mirror:

Whenever an American citizen has conferred upon him an office or honorary title it is his duty to act up to it. Having received the name and designation of Nestor, we must remember that Homer has described that person as an aged warrior and counsellor.

Accepting in good faith the function implied in those ascriptions, I come forward as a long, time Mixmon recruit to assert its presence in the field of dramatic jounnalism, and to claim for it throughout its cereer a steady championship of the interests of the drama and unfaltering labor to advance and elevate it.

The power it er j wait exerts to enhance the dignity and the self-respect of the professional. The scforliving finds in it its best friend. Nor is he forgotten when he has left the stage. Its care and sympathy follows him to his last resting-place, and now Tass Mingano calls for a monument to his memory. The Actors' Monument Fund rightly follows the Actors' Fund, which has done and is doing so much to cheer and befriend the histrionic Guild.

In this new department THE MISRON holds it to be its duty to take a part in the front ranks. That no mean champion carriers the flag will be acknowledged by all who have read the appeal made over his own name by the editor of this journal, Harrison Grey Fishe, Well weighing what I say, and having the right gauge in my mind to measure by. I do not hesitate to assert that no nobler specimen of English is to be found in any journal than the poet'c prose of the opening of that oronuciamento, enforced, as it is, by a strong Saxon statement of fact and business.

The readers of that production may, I think, feel proud and asfe that they are the readers and supporters of an organ whice nues such power and accomplishments in their behalf. As one familiar with the journalism

proud and safe that they are the readers and supporters of an organ which uses such power and accomplishments in their behalf. As one familiar with the journalism and literature of our larguage. I have felt free to voles the hearty satisfaction and admiration inspired by a commanding and elequent a plea on behalf of the Actor. Monument Fund.

CONNELIUS MATHEWS.

New York Star, Jan. 9, 1887

New York Star., Jan. 9, 1839.

One would think that Mr. Harrison Grey Fiske we find himself busy enough with the management of I Mirkon, which has steadily grown from a small he to a big pier glavs. But he is always muddling him up in some kind y enterprise and lending his value time and energies for the good of others. He has a interested himself in the very worthy project of rais money for a memorial minument to be placed on burial lot of the Actors' Fund, where many of the ctime public favorites sleep without appetial mark. Soriptions are asked for, which will be duly acknowledged in The Mirkon, and I am glad to extend the portunity to my readers for paying a graceful trib at the graves of the men and women who have amusthem so well in the flesh.

# The Understudy.

It was the Understudy.
And she stood there in the wing
And watched the Leading Lady,
And thought all sorts of things.

And she wished that Leading Lady Would be taken with a fit, And give her Understudy A chance to make a "hit."

And she said the Leading Lady Turned the part into a "guy,"
And add-d, when she played it
She'd just make the people cry!

"I'd outdress that Leading Lady, I would dazzle with my charms, And at the grand denou-ment I'd just melt into his arms."

At last the Leading Lady Was taken with a fit, And the jayful Understudy Sailed in to make a hit. She outdressed the Leading Lady,

But alas! poor Understudy! When the show came to close The star at once discharged her The star at once discus-For stepping on his toes

"I have just concluded what I cons the most important business transaction of my life," said Sydney Rosenfeld to a Minmy life, Said Sydney "I have made a contract with Frank R. Stockton, the author." The Lady and the Tiger," a book of which hundreds of thousands of copies were that story as a libretto for a new o

#### PROVINCIAL.

ICONTINUED FROM FIFTH PAGE.

Items: Manager Hunt cut off some deadheads this week, among them the Tribune, a small paper. The editor gave Jennie Calef contemptible notices. The stage manager gave the editor a roasting at the close of third act. No blood shed.—C. W. Charles of the Calef co. paid me a plessant visit and smoked over our good days with the Wild West Show.—Richard J. Riley's Ragged Jack co. were snowbound here en route to Wheeling 3. Fred Conrad is here booming the Melville Singers.

Wheeling 3. Fred Conrad is here booming the Melville Sisters.

CANTON.

Opera House (Louis Schaefer, manager): The Beamett and Moulton Opera co.opened a week's engagement 3 and drew packed houses every seat being taken long before the opening of the doors each evening, while standing-room was at a premium Receipts about \$2,000, notwiths anding low prices. Eight operas were presented. Emma R. Steiner not only conducts the orchestra of ten pieces, but also directs the large chorus, and does it all with grace and exactness. Too much cannot be said of Della Fox, the luttle prima donna, who as successfully assumes the leading roles. Miss Fox is a fascinating little lady of sixteen, with a sweet soprano voice and charming and remarkably expressive face, which won for her the favor of the immense audiences. After the Opera: Frank Hitchcock, trombone and matically soloist of the Bennett and Moulton orchestra, made me a very pleasant call.—Della Fox appeared in Oanton about two years ago with Dickson's Sketch Club playing Editha in little piece called Zditha's Burglar, she was then a mere child, appearing on the street in short dresses.

LEETONIA.
Forney's Opera House (Forney and Scobry, manaerrs): Sallie Frice co. in standard plays. Good satisfacion; fait houses considering counter-attraction. Noss
Pamily 15; Hi Heary 33; Abbey's U. T. co. 21.

MANSFIELD.
Opera House (Miller and Dittenhoefer, managers):
1. very few heard the Amberst Glee Club sing 3. Jeaies Calef, with a good co., played As American Priness and Little Muffets 7-8; large audience. Our Gobins 17; Bandmann 21-2.

sess and Little Mufets 7-8; large audience. Our Gobins 17; Bandmann 81-8.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Two
air audiences saw Hoodman Blind co. 3-4. The play
a good one as the London sensational drama gres,
used is well played by a competent co. Adele Waters in
he double role of Nancy and Bess won first honors
maily and a doube eccore. Charles H. Bradhaw was
ackt in point of excellence; then B F. Horning as Jack
feulett sam Louis Bennett in the neat but brief charseter bit, Impector Jermin. We heard the prince of
suster lainers Marshall P. Wilder 6. Having relatives in
he city, he made a one-night stand here—the first West
of New York—and gave one of his mimetic entertainments, assisted by the Weber Quartette of Boaton. His
senderfully changeful expression of face, his flexible
soice and unerving car—unite to make him the king of
mitators. The seven different kinds of saores heard
a a sleeping car were ridiculousy faithful to life. From,
here, Wilder goes to Washington to give drawing-room
materialments.

XENIA.

Opera House (J. A. Hurley, manager): Maggie litchell is Lorie 3: full house at advance prices. Read entertainment. Support good. Salsbury Trousdours in The Brook 7: good business.

WAPAKONETA.

Opera House (O. W. Timmermeister, manager)
Florence J. Bindley, in A Heroiae in Raga, gave a first-tians entertainment to a crowded house 5. Her musical
pacialities of sulcet toolso on the xyloobone, guitar, musical glasses, mandolin and Chinese fiddle were frequently applauded. The play was good throughout
and gave entire astisfaction,

sently applanded. The play was good throughout digure entire satisfaction,

STAUSENVILLE.

Opera House (Roseman Gardner, manager): Prof. forris Iquine and Canine Paradex 6 8; fair houses; satisfaction of the light of the satisfaction of the light of th

Music Hall (J. H. Miller, manager): Melville Sisters shaped a very successful reture engagement week of 3. Crowded houses nightly and splendid satisfaction. Januachek is billed for 13, and from present appear-mees promises to fill the house.

# PENNSYLVANIA.

PENNSYLVANIA.

HARRIBURG.

Deara House (A. R. Wilber, manager): Wilber's branatic co. opened 3 for a week, and played to the rigest audiences ever seen in the house. Hard pane sions were the rule, and fairly acted plays did the rark of calling out the large contingent of stay-at-sames who walt until the inducements are as strong as man presented in this case. The co. was in many repents superior to those usually found on the road playing at very low prices and presented the repertoire in good and even styles. Lillie Hall's Burlesque co., 14.

TITUSVILLE.

ood and even styles. Lillie Hall's Burlesque co., 14.
TITUSVILLE.
Opera House (Enery and Lake, managers): Dan alily, in Daddy Holan, kept a fair-sized audience in sughter, 6. Michael Strogoff 13, Louis James 13.
POTTSVILLE.
Academy of Music (W. W. Mortimer). Skipped by its Light of the Moon, 3: large house; performance evry good. A. G. Field's Minstrels, 8: fan performance; very good house. Wilber's Dramatic co., 10, read.

SHENANDOAH.

Terguson's Theatre: Skipped by the Light of the Roon, 5; fair co.; poor house. Michael Strogoff, 5; est entertainment of the season; good house.

WILKESBARRE.

WILKESBARRE.

Massic Hall (M. H. Burgunder, manager): Moulton and Baker's Black Crook co., o: good house; fair performance. Michael Strogoff, 6; full house. F. C. Bangs, as Michael, was handicapped with a severe cold, which destroyed his otherwise clever conception of the character. The minust drill of the Amazonian Guards, in were handsome occutames, was one of the best feat.

BETHLEHEM.
Lehigh Theatre (L. F. Walters, manager): Frank
Joses Si Perkus co. will appear 14, and Moore and
Vivian, 19.

Juian, 19.

SOUTH BETHLEHEM.

Star Theatre (Joseph E. Gross, manager): Sam Sanflord, the venerable minstrel and actor, brought a co.
(mostly amateurs) here -7-8, and played Uncle Tom's
Cabla and Ten Mights in a Bar-room to very good
business. Old residents of this vicinity remember Mr.
Sanford's first coming to Bethlehem, with Clowa Lindo
sey, fifty-(our years ago, at that time using the diningmosm of the old Moravian Sun Inn for their performance. Mr. Sanford started out as an acrobat. His
readdition of Uncle Tom is very good. Mr. Sanford
claims to flave virtually retired from the stage, and is
now only filling a few benefit engagements.

NEWCASTLE.

Mew Park Opera House (E. M. Richardson, manager):
Salabury's Troubadours 3; largest house of the season.
Addisone delighted. Michael Strogoff 15; Black Crook

Allen's Opera House (W. F. Loftma, manager):

Allen's Opera House (W. F. Loftus, manager):
Tourists 4: poor house. Hoop of Gold co. 13; Skipped
by the Light of the Moon so.
Item: W. F. Loftus will sever his connection with
Allen's Opera House Feb. 1. Manager Loftus has
made many friends here, all of whom express regret at
his leaving and wish him success in whatever his new
weature may be.

G. A. R. Opera House (J. F. Osler, manager): Skipped by the Light of the Moon 3; large house. The absurdity was received with shouts of laughter. United Operatic Minstrels 5; to small audience.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Pat
Record 3; large house. Abbey's Uncle Tom's Cabin 6;
lig house. Very good performance and pleased all.

Frederick Warde 17-18 and Frank Jones 21.

OLL CITY.

Opera House (Kane and Rogers, managers): H.
Heary's Minstrels gave two performances New Year's.
Good houses for the matinee ard S. R. O. for the even-

WARREN.
Library Hall (Wagner and Reis, managers): We,
Us & Co, appeared before a fair-sized audience 7.
Black Crook 13.

Black Crook 13.

WILLIAMSPORT.
Academy of Music (Wm. G. Elliot, proprietor):
Mestayer's We, Usa Co. 3; large, refired and very appreciative audience. The co. throughout was good, sand all were librarily encored. Moulton and Baker's iBlack Crook to standing-room only 7. Frank Jones as Si Parkins 8; fair-sized and well pleased audience. Abboy's Unole Tom 15; Edwin Mayo 20; Peck's Bad Boy 23; Frederick Bryton 28.

ov 93; Frederick Bryton 95.
Grand Opera House (George M. Miller, manager):
ostie Church week of 3 drew large bouses and gave
timectory performances. Dan A. Kelly in Shadow
elective 29-35; Ida Lewis 10, week.
Academy of Music (John D. Mishler, manager): Pat

Rooney drew a good house 3. Mixed Pickles 5; crowded house. Little Tycoon, two performances, 8; large business. John T. Kaymond 17; Robert Downing so.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Two Johns 4; light business. Moulton and Baker's Black Crook to good business 5; fair performance. F. C. Hangs as Michael Strogoff 8; large house. Audience well pleased with both acting and scenery.

well pleased with both acting and scenery.

ERIE.

Park Opera House (John P. Hill, manager): Dan Sully gave good satisfaction in Daddy Nolan and Corner forcery 3-4; good business. Bradshaw and Horning's Hoodman Blind co, played to fair-sized audience 7, and poor house 8. Play and co, deserved better. Michael Strogoff 15; Black Crook 17.

Strogoff 15; Black Crook 17.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Ida
Lewis, supported by a good co., a and week, at cheap
prices. Large houses. Repertoire: Lady Audley's
Secret. Rosedale, The Sea of Ice, Jane kyre, Gypsy's
Oath, Two Orphans and Ten Nights in a Ear-room.

MEADVILLE.

Academy of Music (E. A. Hemostead, manager):
Hoodman Blind was presented by a fine co. 5-6; large and well-pleased audiences. The class of attractions and busness so far this season has been better than ever before. T. R. McLaughlin has been added to the executive corps of the house in the capacity of treasurer.

#### RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager):
The first half of last week Oor of the Bravest was presented for the benefit of the Fireman's Association, and was a good drawing card, as the house was well filled nightly Rest of week Devil's Auction was well patronized. This week, The Heroes of 1861-5, will be given by New York and home talent for the benefit of the Union Veteran Corps. Week of 17, Dnff's Comic Opera co.

Union Veteran Corps. Week of 17, Doff's Comic Opera co.

Theatre Comique: The present week is devoted to the drama. Dominick Murray and his own co. will be seen in Escaped from Sing Sing and From Pr son to Palace. Last week N. S. Wood, in his different characters, drew large audiences.

Westminster Musee. The attendance here has increazed so much that it was found that the accommodations were too small, and last week another large building was finished, and will be known as the "Annex." The attractions for the week are the La Verne Family, the Forresters, Matt and Mamie Dillon, Alice Glesson, Edward Thorne, Edward Clarence, German Rose, the Middleton Brothers, Charley White, Professor Siebert and Fontania.

#### SOUTH CAROLINA.

CHARLESTON.

CHARLESTON.

Academy of Music (Will T. Keogh, manager)
Oliver Byron in Inside Track 8: good house. The lerry
Twaddle of Kate Byron was quite a clever piece of acting, while the star as Harry Denbugh has a better
chance to show his talests than in any of his other
plays. The fire scene is quite realistic. Support good.

#### TENNESSEE.

TENNESSEE.

New Memphis Theatre (Joseph Brooks, manager): Roland Reed 6-8, p esenting Cacek and Humbug, dre e good houses, opening to \$675. The musical part of the programme was highly enjoyable. Support fair. This week Jam's U'Neill ro-12 M nule Maddern 13 15.

Pope's Taeatre: Fitzgerald's Troubadours end a good business at twenty-five, thirty-five and fitty cents. Variety performance of the average.

Items: The New Memphis being closed 3-5, Frask Gray had a much needed r. st —E. E. Zimmerman, in advance - f James U'Neill, sends kind regards and best wishes to The Migroor —The cates cancelled by T. W. Keens so re will be be filled by the (arlet-in Opera co. I congratulate Manager Gray in securing 20 good an attraction.—Robinson's Museum continues to draw darge crowds. The usual change of bill this week.—The sailing countenance of Treasurer Speers of the New Memphis, is again seen through the window after a few days lay-off with a very painful carbuncle.

Masonic Theatre (J. O. Milsom, manager): The Randall Bijou Opera co. plaved a very fair engagement of three nights 8-5. The Mikado being the closing performance, in which Marion Randall was ill.

Grand Opera House (W. J. Johnson, manager): Reats Santley Burlesque co. 3; full house. McDowell Comedy co. opened 4 in The Geneva Cross; 5, Our Regiment; 6, Calatea, and closing 7 in Perili. Very successful engagement.

Regiment; 6, Calatea, and closing 7 in Peril. Very successful engagement.

CHATTANOGA.

New Opera House (Paul R. Albert, manager): Florence Elmore and co. presented Camille to a large and well-pleased audience. Miss Elmore is a great favorite here, and after the performance last Thursday evening was tendered a reception, which was largely attended Jasish presented 'Princess Audrea to a good audience 5. The audience was delighted. E. G. Stone has recently taken the anagement of the Janish co. and thinks he has captured a priss. McDowell's Comedy co. 6-8; poor business.

CLARKSVILLE.

CLARKSVILLE.

Elder's Opera House James T. Wood, manager):
McDowell Comedy co. appeared 3. Cold weather, and
poor, Good co.

# TEXAS.

AUSTIN.

Opera House (Capt. C. F. Millett, manager): T. J. Farron. in A Soap Bubble, 5; poor business: very good entertainment. Mrs. D. F. Bowers, 6 8, and mattere 8, in Lilrabeth, Mary Stuart, Lady Audley's Secret and Macbeth Good business. Performances very fine; everybody pleased. Mr. Wheelock, the principal support, in remarkably good. Barry and Fay 13; Lilly Clay 13; Adelaide Moore 19-18; Bunch of Keys (return) 22; White Slave 24-5.

Cotton Seed; T. J. Farron is the same genial little man he always was, and deserved better business than he received here.—Mesars. Barnard and Montague, of the Silver Spur co., are clever men and made many friends here.—Harry W. Sewe I, business manager for Mrs. Bowers, was quartered at the Driskill several days last week, and made a good impression on everyone with whom he became acquainted—Many are sking for more Christmas Mirrors, but none can be had. Even those fortunate in having one in their possession will not part with it for any price. not part with it for any pri

SHERMAN

SHERMAN.

Opera House: A small andience greeted T. J. Farron Dec. 30, when he appeared in A Soap Bubble. All enjoyed the performance. Adelaide Moore, in Galatea and A Happy Pair, to a small audience, 4.

Oh, my! Miss Moore advertised that she would be in her car between 3:20 and 4:300 o'clock, when she would take pleasure in showing her car to ladies and gentitimes. Those that took advantage of the invitation clambered up on to the car and were met by the colored poyter, who "took them in" at one door, straight through the car, and out the other, making one feel like an intruder. Patti Rosa 3; full house.

GALVESTON.

one feel like an intruder. Patti Rosa 5; full house.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Mrs. D. P. Bowers, Dec. 30- Jao. 1; Elizabeth, Mary Stuart, Lady Audley's Secret and Macbetl, were the plays Most successful engagement of the season, barring Adelma Patti, of course. The nightly receipts averaged \$9.00, and New Year's matinee drew \$7.00. Mrs. Bowers is supported by a good co., headed by that sterling actor, Joseph Wheelock. We had indeed a genuine dramatic treat. I had almost forgotten to mention Joha A. Lane, who is entitled to special praise.

Tips: C. B. Cline and C. Gordon, representing Punch of Keys and Barry and Pay, respectively, are in town.—Booth is announced for Feb. 2-3.—Manager Greenwall proposes building a \$65,000 theatre in Houston, having, it is said, already purchased the ground.

WACO.

Garland Opera House (Joe Garland, manager); Silver Spur comb., 3-4. This co. has, perhaps, some of the best talent on the stage, and deserved crowded houses Owing to the very bad weather, business was only fair. It is enough when a co, is billed at the Garland to insure its being first-class. Manager Garland will have none other.

sure its being first-class. Manager Garland will have none other,
McClelland Opera House (Sandford Johnson, manager): The Bertelle Comedy co, closed its four nights' engagement 30, to only fair business. Harry Webber, 31-1, to good business. Mr. Webber has a good co, but too small. Farron's Soap Bubble 4; good business.

Fort Worth Opera House (George Dashwood, manger): Patti Rosa, in Z p and Bob. Dec. 31-Jan. 1, with matinee, te well filled houses. The lady carries a good supporting co., and being herself a painstaking and versatile soubrette, she never fails to please her audiences. A Soap Bubble, a light, nonsensical absurdity, in which T. J. Farron stars, was presented 3 to a hand ful of people, who were courageous enough to brave a ferce "norther" in order to see this rightly-named bubble.

DENISON.

McDougal Opera House (F A. O'Mal'ey, manager):
Patti Rosa in Beb, 4; crowded house; proved to be the event of the season. Ou whole city seems to take a warm personal interest in Pat'i Rosa.

there were very good audiences. Mr. Well'a Bob Sackett and Edith Clawson's Effic Remington were the features.

#### VIRGINIA.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Cora Tanner in Alone in London 3 6; fair business, which, but for the most unpropitious weather, would have been large, as the play and co. well deserved. Mixed Pickles to full houses y-8. Lights of London and Robson and Crane fill the weev of 17.

Academy of Music (Joseph K. Strasburger, lessee). Cora Van Tassell, in The Danites, closed a fair week's engagement 8. Joseph J. Dowling in Nobody's Claim week of 10.

LYNCHBURG.

Opera House ('impson and Dawson, managers):
Oliver Byron played Inside Track 4; crowded house
perfor.mance excellent.

Academy of Music (Joseph K. Strasburger, lessee): Joseph J. Lowling and Sadle Hasson, in Never Say Die and Nobody's Claim, drew fair audiences during the first four nights of last week. The specialty features were excellent, and were received with marked favor.

features were excellent, and were received with marked favor.

Opera House (Barton and Logan, lessees). Louise Arnot and a strong co. in melodrama diew large audierces, and this week The Hollywood Iuvenile Opera co. in Cinderella is drawing well.

Items: The band of the Dowling-Hasson comb. paraded the streets in a uniform closely resembling that worn by our police. The matter was brought to the attention of the Chief of Police, and that official summoned the manager of the comb. to appear bef. re him, when he forbade the further appearance of the band stired as policemea. The manager later appealed to the Mayor and that efficial granted a permit to parade in the uniform. Next day the band marched prought through the atreets, swinging their batons and otherwise disporting themselves as became a lot of dandy cops.

STAUNTON.

The Mendelssohn Quintette Club gave one of their artistic concerts to a fine and appreciative audience 5. There are five flourishing female colleges in Staunton. is all of which music is made a specialty; consequently any first-class concert organization like the Mendelssohn is sure of liberal support. Sol Smith Russell 13; Rhea 19.

#### VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager)
Blackmail 3; to a small house.

#### WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Salsbury's Troubadours appeared in The Brook; full house, well pleased. John T. Raymond 21-2.

Grand Opera House (A. J. Klunk, manager): Riley's Ragged Jack to. appeared lest week and did a very good business. Hi Henry's Minstrels 21-2.

#### WISCONSIN

Ragged Jack co. apoeared lest week and did a very good business. Hi Henry's Minstrels 3-2.

WISCONSIN.

MILWAUKER.

Week of 3 at the Grand Opera House, has been devoted to the spectacular in the shape of Hanlon Brothers' Fantasma. The puech has been presented here several times, and, though a little diffigured, is still in the ring, and continues a good drawing card. Time has made but little change in it since its first production. The specialties of Little Aimee are very cleverly done for such a young one. For some reason Kate Davis has cut out her specialties. This is to be regretted. Contied Opera co. in Gypa Baron 3,2-15.

Week of 3, at the New Academy brought us two very strong attractions. The first opening 5, was Arthur Rehna's excellent co. in Nancy and Co. Mr. Rehna always has an excellent co., but this season it aurpasses any of his previous efforts. This was Nancy and Co.'s first presentation in this city, and it was a treat. One of the most enjoyable attractions of the season. It is hardly just to single out any particular one of the company for special mention at the expense of the others, but we must say a few words about Carrie Turner. Besides being a very handsome and geocful woman, she is a somet has a commarkably clever actress. Her Nancy was need to the must asy after words about Carrie Turner. Besides being a very handsome and geocful woman, she is a somet that of the continue of

# CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Lizzie Mav Ulmer re-opened this house 3, in '40; good house. The Lanites was given 4. Cricket on the Hearth and Dad's Gurl filling in the week, the bu iness declining to

Dad's Girl filling in the week, the bu iness declining to the minimusa.

Briefs: The General, of William Clark, in '49, joined the Ulmer party here: elicited much favorable comment, although this was his first performance of the role.—John Wilson, the genial Academy box office man, has been offi-red a good position in a Kansas City opera house.—The I yocum has been closed continu-ouly this season, except to amateurs.—Sol Smith Rus-sell is announced to appear at the Academy soon.

Grand Cpera House (J. H. Davidson, manager)
Miss Frances Bishop, 7, as Little Muggs, in Muggs
Landing, delighting a large audience.

Landing, delighting a large audience.

CHATHAM.

Grand Opera House (Peter Rutherford, manager):
Muggs' Lauding 6; very large audience; frequent and
liberal applause. Frances Bishop a clever little lady,
as Little Muggs, was very vivacious, and danced and
sang well. Alf McDowell as Brck was very amusing.
R. L. Scott was excellent as Sojer Judson, and the supporting co. efficient. Romany Kye, 3t.

# DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES. ALONE IN LONDON Co.: Baltimore 10, week, Philadel ALONE IN LONDON CO.

phis 17, week
AIMER: Los Angeles 10. week, Denver 24, week.
ALICE HARRS N: San Fraccisco 10, two weeks.
ALSBREG-MORRISON Co.: Los Angeles Cal., 24, week.
ANN E (IXLEY: Philadelphia 10, week, Washington 17,

DENISON.

McDougal Opera House (F. A. O'Mal'ev, manager):
Patti Rosa in B.b., 4; crowded house; proved to be the event of the season. Our whole city seems to take a warm personal interest in Pat's Rosa.

UTAH.

Salt Lake Theatre (H. B. Clauren, manager): The only event of the week was the repetition ov the Home Dramatic Club of their early success, Saratoza, on New Year aftersoon and evening. At both performances.

ANN. E CIXLEY: Philadelphia to, week, Washington 17, AGRS HERNDON: Reading, Pa 14-15, AGRS HERNDON: Reading, Pa 14-15, agrs, 15-14, AGRS HERNDON: Reading,

BENEDICT'S MONTE CRISTO Co.: Orange 13, Lake Charles, La., 14, New Orleans 17, week.
BUNCH OF KEYS Co.: N. Y. City 10, week, Boston 17, week.
BLACK CROOK (Baker's): Warren, Pa., 13, Jamestown, N. Y., 14, Bradford, Pa., 13, Titusville 17, Franklis 18, Youngstown, O., 10, Newcastle, Pa., 20, Oil City, 21,

BASYE DRAMATIC Co.: Hendersoon, Ky., 10, week, Paducab 17, week.
BAIRD'S DRAMATIC Co.: Chatham. Ont., 10, week, Petrolla 17, week.
C. A. GARDNER (Karl): Albany 20, week, Troy 27, week. C. ERIN VERNER: Chicago 10, week, Cincinnati 17,

C. ERIN VERNER: Chicago 10, week, Cincinnati 17, week.
CROSSEN'S BANKER'S, DAUGHTER CO.: Brooklyn 10, week,
CHANFRAU: NewOrleans 10, two weeks.
CLIO: Chicago 10, week.
DION BOUCICAULT: Boston 17, two weeks
DALYS' VACATION CO.: Hudson 13. Troy 14-15, Amsterdam 17, Schemectady 18, Saratoga 19, Glens Falls 90, Rutland, Vt., st.
DEMMAN THOMPSON CO.: N. Y. City 10—indefinite seasos.
DAN SULLY'S CORNER GROCERY CO.: Port Huron, Mich., 13, London, Ont., 14, Hamilton 15, Toronto 17, week,
DANIEL BANDMANN: Birmingham, Ala., 13-15, Dayton,
O., 17-10.

O., 17-19. DEVIL'S AUCTION Co.: Taunton 13, Milford 14, Brock-

DEVIL'S AUCTION CO.: Taunton 13, Milford 14, Brockton 15, Boaton 17, week.

DOMINICK MURRAY: Providence 10, weeg.

EDWIN EOOTH: Philadelphia 3, two weeks, Baltimore 17, week, Pittsburg 24.

EFFIE RLISLER: Janesville, Wis, 13. Racine 14, Rockford, Ill., 15, St. Louis 17, week, Cleveland 24, week.

EBRN PLYMPTON: Indianapolis 13-15.

EDMUND COLLIER: Philadelphia, 10, week, Brooklys 17, week.

EDWIN F. MAYO: Montreal 10, week, Oswego, N. Y., 17, week.

EDWIN ARDEN: Rochester 10, week, Buffalo 17, week, EVANGELINE CO.: Newark 10, Brooklyn 17, week, Albany 24, Syracuse 25.

EUNICE GOODRICH: Jacksonville, Ill., 10, week, Ottawa 17, week.

FANNY DAYEMPORT: Chicago 10, week.

FANNY DAYEMPORT: Chicago 10, week.

FANNY DAYEMPORT: Chicago 10, week.

FALIX VINCENT COMEDY CO.: Creighto, Neb., 17, week.

FELIX VINCENT COMEDY CO.: Creighto, Neb., 17, week.

FLORENCES (Mr. and Mrs. W. J.): St. Louis 13, week. FELIX VINCENT COMEDY. Co.: Creighto, Neb., 17, week. FRED. WARDE: N. Y. City 10. week. FARTASMA: Minneapolis 10. week, St. Paul 13-15, Cedar Rapids, Ia., 17-18, Des Moines 19-20, Omaha, Neb., 21-2.
FLORENCE BINDLEY: Newton, Kan., 13, Wichita 14-15, W. llington 17, Winfield 18, Hutchinson 19, Emporia 20, Topeka 21-2.
FLORENCE ELMORE: Americus, Ga., 14-15, Columbus 17-18, Eulaaula, Ala., 19 20, Albany, Ga., 21-2.
FELORENCE ELMORE: Americus, Ga., 14-15, Columbus 17-18, Eulaaula, Ala., 19 20, Albany, Ga., 21-2.
FELTON-CONNIER CO.: Garden City, Kas., 18
FRANK S. DAVIDSON: Mattoon, Ill., 13, Charleston 14, Paris 13.
FELTON-CONNIER CO.: Jefferson City, Mo., 10, week. FARACIS LABADIE: Brazil, Ind., 17, Lebanon 18, Noblesville 20. Tipton 21.
GENEVIEW WARD: Detroit 13-15, Cincipnati 17, St. Louis 24, week.
GRISMER-DAVIES CO.: Leadville 13-15, Provo 17-18, Salt Lake 20-2, Reno, Nev., 24.
GEORGE C. Milny: Toronto 17-10, Hamilon 20-2.
GUS WILLIAMS: Paducab, Ky., 14.
GENGIE HAMLIN: Lincoln, Neb., 17, week.
GRANAM EARLE CO.: Michigan City, Ind., 10, week.
HELEN DAUVRAY: N. Y. City 10, four weeks.

HELEN DAUVRAY: N. Y. City 10, four weeks. HOODMAN BLIND Co. (Haworth): N. Y. City 10, two

HOODMAN BLIND CO. (Haworin): N. I. City 10, the weeks.
HOODMAN BLIND CO. (Horning-Bradshaw): Lansing, Mich., 13, Fort Wayne, Ind., 14-13, Grand Rapids, Mich., 17, Ionia 18, Bay City 19, E. Saginaw 20, Jackson 21, Kalamasoo 22, Hall By The Ensuy Co.: Chicago 10, week.
HORACE LEWIS' CO.: Newark, N. J., 10, week, Brook-line 22, week.

HORACE LEWIS' CO.: Newark, N. J., 10, week, Brooklyn 17, week,
HARL KIRKE CO. (Coley's): Pawtucket, R. I., 13,
Lowell, Mass., 14-13, Beaton 17, week,
Halbie, Additional Springfield, Mass., 10, week,
HARDIE-Von Lere Co.: Shelbyville, Ind., 13; Muncie
14-15; Toledo, O., 17, week,
HARPY WEBBER: Baton Rouge, La., 13, P. acquemine 14,
New Orleans 17, week,
Ida Lewis: Allentown, Pa., 10, week, Reading 17,
week, week.
IVY LEAF Co.: Ningara Falls, N. Y., 18.

week.

IVY LRAF CO.: Niagara Falls, N. Y., 18.

IVY LRAF CO.: Niagara Falls, N. Y., 18.

JOHN T. RAYMOND: Wilmington, Del., 15.

JOSEPH MURPHY: Minneapolis 17-15. Eau Claire, Wis., 17, Chippewa Falls 18, Oshkosh 19, Milwaukee so-s., Watertown, 24, Madison 25.

J. W. Jennings: Baltimore 10, week.

J. W. Jennings: Baltimore 10, week.

J. B. POLE: Savannah, Ga., 14-15. Macon 17, Augusta 8, Charleston, S. C., 19, Savannah 30, Jacksonville, Fla., 21-28.

J. J. Dowling: Baltimore 17, week.

J. J. Dowling: Baltimore 17, week.

J. B. POLE: Savannah, Ga., 14-15. Jacksonville, Fla., 17-18, Macon, Ga., 19, Milledgeville so, Columbus 21, Atlants 27.

JENNIE CALEE: Middletown. O., 14-15, Troy 17-18, Piqua 19-20, Upper Sandusky 21-2.

KATE FORSYTH: Detro 1 11-14, Chicago 17, week.

KATE CASTLETON: Pittsburg 17, week.

KATE CASTLETON: Pittsburg 17, week.

KERP IT DARK CO.: Clacinnati 10, week. Toledo, O., 17-18, Jackson, Mich., 19, Vpsilanti 30, Detroit 21-2.

KITTIE RHOADES: Pottstown, Pa., 10, week.

KIRALPY' AROUND THE WORLD: Philadelphia 10, week.

LILIAN OLCOTT: N. Y City 3, two weeks.

LILIAN OLCOTT: N. Y City 3, two weeks.

Lexewemorth 17, Atchison 18, 5t., Joseph 19, Creston, Ia., 50, Davenport 21, Rock Island, Ill., 22. Chicago 24, week.

Louis James: Meadville, Pa., 13, Franklin, 14, Titus
ville 15, Cleveland 17, week.

Lawrence Barbett: Brooklyn 10, week, Newark

two weeks. LECLAIR AND RUSSELL: Williamsburg, 10, week, Newark 17. week.
LITTLE'S WORLD CO.: Baltimore 10, week, Washington 17. week. Louisville 24. week.
LOTTIE CHUECH: Buffalo 17. week.
LITTLE DUCKESS CO.: Joplin. Mo., 10, week. Carth-

age 17, week. LIZZIE MAY ULMER: Portland, Me., 10, week, Bangor, Me. 17-19, St. John, N. B., 20-2. MERNIE MADDERN: Memphis 13-15, Springfield, Mo., 17. Kannas City 18-19, St. Joseph so, Omaha, Neb.,

ms. LANGTRY: Philadelohis 17, week.
Margaret Mather: N. Y. City 10, week.
Milton Nosles: Chicago 17, two weeks.
Milton Nosles: Chicago 17, two weeks.
Miss. D. P. Bowers: Dalla, Tex., 13-15, Sherman 17,
Paris 18, Texarkana 10, Hot Springs 50-1, Little Rock Paris 18, 1 exarama 19, riot Springs 20-1, Little Rock 25.

MARGURITH FISH: Hoboken 10, week, Newark 27, week, Baltimore 24, week, week, Man. Janauschek: Mansfield, O., 14, Pittsburg 17, week, Modjuska: Philadelphia 17, week, Worcester, Mans. a4.

MME. MODJUSKA: Philadelphia 17, week, Worcester, Mass., 44.

MARIE PRESCOTT: Chicago 10, week, St. Louis 17, week.

MAGIE MITCURLL: Joliet, Ill., 13. Freeport 14, Rockford 17, Beloit, Wis., 18. Janesville 19, Madison 20, Milwaukee 21-9, St. Paul 24, week.

MAY BLOSSON CO. Baltimore 10, week.

MME. JANISH: Jackson, Miss., 15.

MAY FORTESCUE Boston 10, week.

MOUNDE, RICE CO.: Boston 10, week, New Haven, Ct., 17-19, Bridgeport 20 2, Baltimore 24, week.

MYBA GOODWIN: Jackson, Miss., 13.

MUBRAY AND MURPHY: LOWEL, Mass., 13. Manchester, N. H., 18, Dovér 19, Rochester 20, Farmington 21, Great Falls 22.

ME. AND MISS. GRORGE S. KNIGHT: N. Y. City 3, week.

week.

MCDOWALL COMEDY Co: Knoxville, Tenn., 10, week.

MCDOWALL COMEDY Co: Knoxville, Tenn., 10, week.

MAGGIR HAMOLD: Millville, N. J., 14-15.

MCCORNACK MILLER Co.: Brockton, Mass., 14, week.

MCCHARL SYRGOPY: Titusville, Pa., 13, Oil City, 14, Erie 15, Newcastle 17, Youngstown, O., 18, Warren

10, Canton 20

MRLVILLE SISTERS: Mt. Vernon, O., 17, week.

MATTIE VICKERS: Plattamouth, Neb., 12-13, Lincoln

14-15, Sedalia, Mo., 20.

MATTIE GOODRICH: Ithaca, N. Y., 10-13, Cortland

14-15.

14-15.

N. S. Wood: Brooklyn 10, week.

N. C. Goodwin: N. Y. Citv Sept. 50—indefinite season.

NIGHT OFF CO.: Chicago 10, week, Cleveland 17, week.

NEIL BURGESS: Brooklyn 10, week, Indianapolis 24.

NRIL BUAGESS: Brooklyn 10, week, Indianapolis 24, week.

NEWTON BRERS: Brooklyn 10, week.

NUGRNT AND GLEASON'S METROPOLITANS: Potsdam, N. Y., 10, week, Canton 17, week.

ONLY A FARMER'S DAUGHTER CO.: Belvidere, Ill., 13, Rockford 14, Sycamore 15, Dekalk 17, Rochelle 18, Dison 10, Sterling 20, Dewitt 21.

ON THE STAGE CO: Williamsburg 10, week, New Haven 17 10.

OLIVER BYRON: Jacksonville, Fla., 13-14, St. Augustin 13, Savannah, Ga., 17, Macon 18, Atlanta 10-20, Americus 21, Columbus 22, Birmingham, Ala., 24, Sclma 25.

GNE OF THE BRAVEST: Boston 10, week,

ON THE RIO GRANDE CO.: Salt Lake 13-15, Chicago 24, week.

24. week.

PATTI ROSA: Hot Springs, Ark., 14-15.

PAULINE MARKHAM: Holyoke, Mass., 10, week, Turners Falls 17. N. Adams 18 29.

PABLIOR MATCH Co.: Brooklyn. E. D., 17. week.

PASSION S. SLAVE CO.

14. Albany 17. week.

P. F. BAKER: Pittsburg so, week, Indianapolis 17,

P. F. BAKER: Pittsburg 10, week, Indianapolis 17, week.
PROPLE'S THEATRE CO. (Hill's): Passaic, N. J., 10, week, Boonton 17, week.
PRISONER FOR LIFE CO.: LOUISVIlle 10, week, Cincinnati 17, week.
PRIVATE SECRETARY CO.: Brooklyn 10, week.
RICHARD MANSFIELD: LOUISVIlle 13-15, Springfield, Ill., 29.
ROBENT DOWNING (Gladiator): Newark 10, week, Baltimore 17, week.
ROBSON AND CRANE: Washington 10, week, Norfolk, Va., 17-18, Richmond, 19. 59.
ROSINA VOKES CO.: N. Y. City—indefinite season, RAG BASY CO.: St. Louis 10, week, Chicago 17, week, REDMUND-BARRY CO.: Rochester 13-15, Orange, Mass., 17, Providence 20-28.
ROSE COGHLAN: Milwaukee 13-15, St. Paul 17-10, Minneapolis 21-2, Chicago 24, week.
RICHARDON-ARNOLL CO.: Bullington 10, week.
ROLAND REED: Birmingham, Ala., 13, Mobile 14-15, New Orleans 17, week, Galveston, Tex., 24-5.
RANCH 10 CO.: Council Bluffs 13.
ROMANY RYE: IESSEY City 10-128.
RILEY'S RAGGED JACK CO: Baltimore 10, week.
SILVER SPUZ CO: Ft. Scott. Kas., 15, Omaha 17, week, Sol. SMITH RUSSELL: Portland, Me., 13, Crocord, N. H., 14, Chelect, Mass., 15, Springfield 17, New Britain, Ct., 18, Danbury 19, Poughkeepsie 20, Troy 21-2.
STEANGLERS OF PARIS CO.: Chicago 10, week, Spring-

H., 14, Cheses, Mass., 15, Springneid 17, New Britain, Ct., 18, Danbury 19, Poughkeepsie 20, Troy 31-2.

STRANGLERS OF PARIS CO.: Chicago 10, week, Springfield, Ill., 19 20

SALSBURY'S TROUBADOURS: Cincinnati 10, week, Philadelphia 17, wetk, Boston 24, two weeks.

SKIPPED BY THE LIGHT OF THE MOON: E. Liverdool, O., 13, Wheeling, W. Va., 14, 15.

SIBERIA: Chicago 10, week, Muskegon, Mich., 17, Elkhart, Ind., 18, Grand Rapids 19-20, Bay City 21.

SHADOWS OF A GREAT CITY: Pittsburg 10, week.

STEWNES DERMATIC CO.: Jacksonville 10, week, N. Y.

City 17, two weeks.

STANDARD THEATER CO.: Akron, O., 10, week.

TONY HART: Chicago 10, week.

TAKEN FROM LIFE CO.: Toledo, O., 10, week.

TWO JOHNS CO.: Buffalo 10, week, Bradford, Pa., 17,

Hornellsville, N. Y., 18, Elmira 19, Milton, Pa., 20,

Sunbury 21, Harrisburg 23.

T. J. FARRON: Texarkana, Tex., 14, New Orleans 24,

Week.

week.

TAVERPIER CO.: F. Sag'naw, Mich., 10-13, Adrian 14-92.

UNDER THE GASLIGHT CO.: Lockport, N. Y., 13, Erie, Pa., 14-13. Pittsburg 17, week.

ULLIE AKEESTROM: Lewiston. Me., 10, week, Bangor 17, week.

WILDER DRAMATIC Co. No. s: Galena, Ill., 10, week,

WILDER DRAMATIC Co. No. 3: Galena, Ill., 10, week, Aurora 17, week.

MIPE'S HONOR Co.: Wilkesbarre, Pa., 14-15, Shamokin 17-18, Pittston 10, Tunkhandock 20, Reading 24-6, WAITE COMEDY CO.: Piedmont, W. Va., 13-15, Frostburg, Md., 17-19, Cumberlaud 20-2.

WHITE SLAVE Co.: New Orleans 10, week, Galveston. Tex., 16-17, Houston 18-10, San Antonio 21-2.

WAGAS OF SIN CO: Hartford, Ct., 13-15, Chelsea, Mass., 17, Lowell 18, Lawrence 19, Salem 20, Gioucester 21, Lynn 22.

WILSON BARRETT: St. Louis 10, week, Louisville 17, week. week.
W. J. SCANLAN: Port Huron, Mich , 13, Chicago 17, week.

week.

WALL STREET BANDIT CO.: Cincinnati 10, week, Detroit 17, week, Williamsburg 22, week.

WE, US & CO.: Buffalo 10, week.

WILBER DRAMATIC CO: Pottsville, Pa., 10, week.

ZOZO CO.: New Haven 13-14, Hartford 17-19, New Britain 30, Meriden 31-9, Holyoke, Mass., 24-5.

ZITKA CO.: San Francisco 17, six weeks.

OPERA AND CONCERT COMPANIES

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Boston Jan. 4, two weeks.

BENNETT-MOULTON OPERA CO.: Columbus 10, week.

BENNETT-MOULTON OPERA CO. B.: Worcester, Mass., 10, week.

BIDOU OPERA CO.: Natches, Miss., 14.

BOSTON IDEAL OPERA CO.: Philadelphis 17, week.

BENSBERG OPERA CO.: Burlington, 1a., 17, Keokuk 18, Davenport 19, Lyons 30, Galena, Ili., 21, Cedar Rapids, 1a., 22.

CARLETON OPERA CO.: St. Louis 10, week.

DUFF'S OPERA Co.: Brooklyn 10, week. Providence 17, week. Week.
ERMINIE OPENA CO.: Pittsburg to week.
EMMA ABBOTT OPENA Co.: San Francisco,

EMMA ASBOTT OPERA CO.: San Francisco, 10, two weeks.

HOLMAN OPERA CO.: Niagara Falls, Out., 17, week.
Gypsy Baron Co.: Milwaukee 13-15, St. Paul 17-10,
Minneapolis so-s. Des Moines, La., 24.
KIMBALL OPERA CO. (Corinne): Syracuse 10, week,
Rochester 17, week, Buffalo 24, week.
MCCAULL BLACK HUSSAR CO: Nashville 13-15.
MCCAULL'S BLACK HUSSAR CO: Nashville 13-15.
Louisville 17-10, Dayton, O., 20-1, Soringfield 21,
Louisville 17-10, Dayton, O., 20-1, Soringfield 21,
MCCAULL'S DON CENSAR CO: Chicago 10, week.
STARR OPERA CO: Meriden, Ct., 10, week.
TROMPSON OPERA CO: Portland, Ore., 3, four weeks.
WILBUR OPERA CO: Louisville, Jan. 3, two weeks,
Cincinnati 17, two weeks.

MINSTREL COMPANIES. BAIRD'S: New Orleans 10, week. CULLAN-HALEY: Cincinnati 10, week. Chicago 17, CULLAN-HALRY: Cincinnati 10, week. Chicago 17, week.
HICKS: Jackson, Miss., 13.
HI HRNRY'S: New Lisbon, O., 14, Niles 15.
LESTER AND ALLEN'S: Easton, Pa., 13.
MCNISH, JOHNSON AND SLAVIN'S: POughkeepsie, N, Y., 18.
T. P. W.: N. Y. City 10, week, Worcester, Mass., 22.
UNITED OPERATIC: Chambersburg Pa., 13, Hagerstown, Md., 14. Martinsburg, W. Va., 15, Charlestown 17, Winchester 18, Woodstock 10, Harrisonburg 20.
WILSON AND RANKIN'S: Salem, Mass., 13.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY Co.: St. Louis 10, week, Louisville 17, week.

BIG FOUR: Buffalo 10, week.

BIG FOUR: Buffalo 10, week.

GRAV-STRPHENS CO.: Cincinnati 10, week, Louisville 17, week.

HOWARD SPECIALTY CO.: San Francisco, Jan. 3, two weeks.
HARRIGAN'S TOURISTS: Niagara Falls, N. Y., 15.
HALLEN AND HART: Cleveland 10, week, Pittsburg 17,
week, Chicago 24, two weeks.
IDA SIDDONS Co.; Baltimore 10, week.
J. W. RANSONE: Indianapolis 10, week.

IDA SIDDONS CO.; Baltimore 10, week.

J. W. RANSONE: Indianapolis 10, week.

JONES-MONTAGUE CO.: Mauch Chunk Pa., 13, Bethlehem 14.

LILLY HALL'S CO.: Brooklyn Jan. 3, week, New Haven 10:18, Jersey City 13-15.

LEONZO BROS.: Syracuse 10, week.

MAY ADAMS' CO.: Hartford, Ct., 10, week.

MACRE'S CO.: Newark 10, week, Paterson 17, week.

MORGE-VIVIAN CO.: Amsterdam, N. Y., 17-10.

MIACO'S CO.: N. Y. City 10, week, Philadelphia 17,
week. week.
MARINGLLI Co.: N. Y. City 3, two weeks, Baltimore 17.

week.

PAT ROOHEY: Sandusky, O., 17.

RENTE-SANTLEY CO.: Chattanooga, Tenn., 13, Knoxville 14. Cincinnati 17, week.

REILLY-Wood Co.: Philadelphia 17, week.

Waston Bhothers: Davesport, Ia., 13-15, Dubuque 1718, Buffalo 10, week, Toledo 17, week.

MISCELLANEOUS.

ARIZONA JOE: Buffalo 10, week, Toledo 17, week.
And Es Carnival; Van Buren, Mo., 13-15, Fort Smith
17 so. Clarksville 21-5, Helena, Ark., 24-6.
BRISTOL'S EQUESCURRICULUM: Middleburg, Mass., 13-Baistol's EQUESCURRICULM: Middledurg, Mass., 13-14.
CRCCKER's Horses; Oshkosh, Wis., 10, week.
How.eth S Hebernica: Florence, S. C., 17, Charleston
18, Summer 19-10, Camden 21;
KELLAE: Wilmington, Del., 10, week, Baltimore 17,

Nelson Wheatcroft, now playing in Tangled Lives, has for some time past had a play on hand of his own composition, entitled Gwynne's Oath. Sunday before last he went over to Philadelphia and read it to Manager Fleishman. The latter was so impressed with the strength of the work that he immediately arranged with Mr. Wheatcroft for its production at the Walnut Street Theatre in May next, with new scenery and a special cast. Unlimited time is reserved for a run. If the play scores, Mr. Wheatcroft will take it on the road next season. Adeline Stanhope is to act the leading role, which was written for her, and Mr. Wheatcroft will appear in the cast.

The revered Black Crook will reappear at Niblo's Garden next week. The agent of the Kiralfy Brothers states, with the ingenuous frankness peculiar to spectacular avants couriers, that "it will be more grand than ever Everything will be new-scenery, costumes, properties, music and specialties." There has been prepared a new Operetta Ballet, and the latest thing in jugglers, Dalvini, is more go but with in much Where pounds Nation For eve not, wh wherev scene h gorgeo ceeding

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Boxin

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#### London News and Gossip.

LONDON, Dec. 30.

Boxing Night at Old Drury is now a vastly more gorgeous "function" than it was of old, but with the glare and glitter which have come in much of the fun and joility have departed. Where old-time managers spent hundreds of pounds on their pantomimes, Augustus Dru-riolanus, who now rules the roost at the National Theatre, probably spends thousands. For every ten comedians, choristers, or what sot, whom they engaged, he engages fifty, and wherever they were content with one gorgeous scene he will stick in three, many times more gorgeous. Worse than all, with every succeeding year he does his level best to surpass efforts of the previous Christmas. But there is an end to all things, and especially to enterprise in this direction. I fancy it was reached at Drury Lane on Monday, when, from trying to crowd two evenings' entertainments into one, a large majority arrived at the conclusion that they had had too much of the good things-and some of them were absolutely the best of their kind-then provided. The over ture commenced at a quarter past seven, and the show lasted till half an hour after midnight-that is to say, for five hours and a quarter. As there are no intervals for refreshment at our pantomimes, and as the audience were packed like pilchards in a cask, our condition at the finish may be better imagined than described. But by the time the bitter end was reached the enthusiasts of the pit and gallery alone remained. How they all got home, goodness only knows. London is, of all places in the world, the City of Magnificent Distances. On Monday night these were rendered still more magnificent by horrible weather and the failure of the cab supply. There had been a five-minute storm two nights previously, and hence, as is the custom in this country-or at all events in London-the roads and sidewalks were impassable, owing to accumulations of frozen slush. Teams, trains and omnibuses gave out long before the Drury Lane pantomime was even within measurable distance of its end. Long before that time arrived cabs were not to be had for love or money. You may take it from me that there was considerable quiet blasphemy when the unfortunate audience at length got outside and found itself "hung up" in this fashion.

The title of Harris' pantomime is The Forty Thieves, and the venerable E. L. Blanchard, who has been writing pantomimes for a century or so, has, as usual, put his name to the I dare say it is a very good "book"—if it were spoken, but it isn't—that is, not to any understandable extent. In point of fact it has been smothered in scenery, processions and ballets. The scenery is, of course, very fire and large, but it is by the processions and ballets that the big effects are obtained. The thieves' treasure cave, devised by Beverly, offers probably the most magnificent coup d'ail ever seen upon Drury Lane stage. The entrance is high up at the back of the stage-somewhere on a level with the first tier of flies. It is night, and the moon sheds a weird lustre on the boulders which form the narrow opening. From either side, serpentine "runs" descend to the floor of To a strain of wild barbaric music the forty thieves and "retinue" presently enter the cave, marching and counter-marching along the "runs" with wonderful effect. And as for the Forty-as Haverly used to say-count 'em! Why, four hundred and forty would be nearer the mark. The effect is simply marvelous, But it is on the counterfeit presentment of Queen Victoria's Jubilee that Harris has mainly This stands in lieu of the time-honored transformation scene, and is in three parts-A Ruined Indian Temple, The Deck of a Man-of-War and The Temple of Fame, respectively. Of these the first was chiefly noticeable for Emma D'Auban's wonderful representation in dumb show of a Hin-doo widow about to perform "suttee." Late as it was, Emma fairly brought down the house. I have not troubled you with the plot of Harris' pantomime because up to the time of writing I have not been able to discover But this is by no means unusual in Eng pantomimes-more especially on the first night of their production. One of the most babies, performed by children ranging from four to fourteen years old. They are on their first entrance dressed in Oriental costume. which presently they throw off, and then appear in little white silk nightgowns. This manœuvre was executed with commendable dexterity by all save one—and that one the tiniest of the crowd. This page little minest of the crowd. This poor little mite-she could not have been more than four years old-after tugging vainly at her refractory green caftan and trousers, at last fairly broke down and be gan to cry. She never left off dancing, but the big tears rolled down her poor little cheeks tears rolled down her poor little cheeks and she was evidently in awful trouble. Presently she got to the wing, and there friendly hands soon put her right, and in another moment she danced on again in her little white night-gown, radiant with joy, and footing it with the nimblest there. The house grasped this unrehearsed effect with much promptitude, and its heroine was rewarded with cer tainly the most genuine applause of the evening -applause which she, poor little mite, had evidently no notion was intended for her. In conclusion I would say that Augustus Harris has done wonders this year, but if he had only done half as much in the way of grandeur and twice as much in the way of fun, we should have liked it ever so much more.

The other big show of the week has been Manager George Edwardes' production at the Gaiety of Monte Cristo, Junior, a melodramatic burlesque by Richard Henry, otherwise Richard Butler and Henry Chance Newton This production was really an event, and apart from the strong army of regular firstnighters in the humbler parts of the house many members of the "first families" assisted The house presented a brilliant appearance, and it is agreed on all hands that it was altogether the best first-night the Gaiety has had for at least ten years. The press, like the first night audience, has been most enthusias tic, and the Gaiety is now doing the biggest business it has ever known. People

(some of them of the Highest are beseeching for seats to be booked to them, and even professional deadheads have been seen to pay to go in.

But to the piece. This, or as much of it as the mass of splendor and display allows to appear, produces the leading incidents of Dumas' immortal romance pretty closely and above tal romance pretty closely, and above all affords great opportunities for those bril-liant burlesque artistes, Nellie Farren and Fred. Leslie, who play, respectively, Edmond Dantes and Noirtier. This last is a mixture of spy, detective and Music Hall comique. first act commences with the expected arrival of the *Pharaoh* with young Dantes aboard, and ends with the arrest of that bold mariner just as he is about to be married to his Mercedes. The finale of this act, showing the scheming of De Villefort, Danglars, Noirtier, Fernand and Co., and the despair of Dantes on being consigned to the Chateau d'If, is one of the most dious and dramatic things ever seen and heard in this class of work, and Nellie Farren's act-ing at this point suddenly passed from vivacity to such intensity that the act-drop fell amid thunders of applause and everybody said, What a fine actress the drama people have

In Act II., scene 1, the Chateau d'If stands before you, a solid, massive, structure with its ramparts looking over on to the sea, over which is cast at first a lurid sunset. The effect as the curtain goes up is impressive and weird. This effect is heightened by the changing of the guard to a stirring march air, After this the story has to wait "off" awhile in or der that Jenny McNulty (of America) the Albert, may speak a few lines to introduce Lottie Collins (of England), a music-hall dancer of considerable skill, but having no connection with any question of the play. When Miss Collins has given off a sort of "American song-and-dance," and has been "American song-and-dance," and has been embraced by Miss McNulty, on we go again. To appropriate music the front wall of the dungeon on the prompt side vanishes, and poor little Edmond Dantes, labelled "No. 93," is seen crouching in his cell bathed in mystery and magnesium light. He is visited by De Villefort, the Prefect of Police, and by Fernand (who in this case is made Inspector of Prisons in order to give Fay Templeton, of America, a little more to do). Dantes' hero goes in for some It's Never Too Late to Mend business, and having routed his sneering visitwith great slaughter, steps out of his cell and gives off a topical song called "Inside."

After this, \*trange, indescribable noises are heard, and Faria, the "ruined Abbe" (labelled 77), pokes his head through the wall into Dantes' cell, and anon rolls in bodily and carries on ma startling and anything but grave and reverend manner. In fact he soon discloses himself to be quite another person altogether from what he professed to be. puts Dantes up to all sorts and conditions of dodges, and ends by proposing flight. At last, after a good deal of hesitation on the part of the romantic Dantes, they agree to draw lots for a Sack, which leaves the Chateau d'If every Friday, containing Dirty Clothes. The pretended Faria wins the draw, but while he has gone off to pack his luggage, Dantes gets into the Sack and is borne on to the ramparts, from which the Sack is suddenly thrown into the sea by Dantes' fellow-prisoner, who is furious at the lads artful trick. At this point the escape of Dantes is worked up as in the story, the gendarimes firing upon Dantes, who is seen battling with the waves.

Suddenly this solidChateau turns itself inside out, and by a wonderful mechanical change transforms itself into a cave on the Isle of Monte Cristo. This is a dark, supernatural sort of scene at first, with large gems of vari-ous hues flashing fitfully from several corners and crevices, and with several bats or ghouls or something flitting about and emitting real incandescent electric lights from their chests and stomachs. Suddenly Dantes, who has swum all the way from the Chateau d'If, breaks into this cave, and it then changes again and becomes a bright grotto with the blue Mediterranean washing in at the mouth of it. After Dantes has helped himself to sundry gems and has gone off to find a decent change of raiment the cave becomes peopled with a tribe of explorers introduced chiefly the sake of display and ballets. And brilliant display and gorgeous ballets they are, too, I assure you. The story has to wait twenty full-sized dose of life, color and movement. Anon Dantes returns and warns all the tres-passers off, and the act ends with a short but effective finale, what time the cave again changes and becomes one mass of treasures and gems, indicated chiefly by hundreds of electric lights of many colors. For the rest it is sufficient to say that in the first scene of the third act (the Auberge du Pont du Gard) the authors are allowed to get back to the story a bit and to give something of the episodes con-cerning the great diamond, the Jew Peddler and the plot to assassinate Dantes, all of which points are burlesqued in a manner that affords satisfaction and amusement. The piece fin-ishes in Morceri's salon, a gorgeous scene, which are more ballets of a dazzling type and the best dresses of the whole show.

Nellie Farren, as Edmond Dantes, played better than she has ever done, and that is saying a good deal. She gave her songs, nauti-cal, topical, didactic, and otherwise, with considerable go, and danced her daintiest. When she dashed on to the Marseilles Quay in her delightfully picturesque sailor's dress, the clever little woman received such a roar of welcome and such prolonged applause that it seemed to stagger her for a while. Everybody seems to admit that in Monte Cristo Junior she has scored her greatest burlesque triumph Fred. Leslie, as Noirtier, also made a tremen dous hit—the biggest he has yet made. His songs, dances and indescribable antics and bits of business set the house in a constant scream of laughter, especially ene. Here in his duet with Miss Farren 77 and 93"), his dancing was a revelation. And later, when disguised as the Jew Peddler, he sang a song about the London shows, which he imitated, among others, Toole, Arthur Roberts, Edward Terry, Harry Paulton and three of the Savoy company, also himself. The names of these players were not mentioned by Leslie, but each imitation was promptly recognized. This song created a furore, and Leslie might have gone on imitat-ing until now but for other matters intervening. Mercedes was played in a dashing man-ner by Agnes Delaporte, and Billee Barlow. Mercedes was played in a dashing manwell known on your side, acted cleverly as Carconte, who is described as "a charming

the jealous Catalan, Fernand. She also acted acted in a spirited, albeit unobtrusive manner. Fay has brought with her a song of her own called "I Like It," a song which is, I believe, well known to New Yorkers. During the singing of this in the Cave scene on the first night a galleryite objected to its being encored, and exclaimed, "We don't like it!," whereupon this eminently English like it!," whereupon this eminently English audience, insisting on courtesy to strangers, got up a demonstration in the little lady's favor, and she was not only allowed to finish, but was again encored. The proceedings were delayed a little by this, but it was certainly a fortunate thing for Miss Templeton. You may expect to see Monte Cristo Junior in Naw York on or about October I, 1887. New York on or about October 1, 1887 Charles Harris, who has so wonderfully managed the show, will probably come along.

The Avenue also has scored a success with Reece and Farnie's new "Colonial and Sub-Tropical Burlesque - Pantomime," Robinson In this there's not too much adherence to Old Dan Defoe's story, but just adherence enough. A series of incidents, ancient and modern, are served up with merry music, splendid scenery and delightful dances.
As Robinson Crusoe, Arthur Roberts causes incessant laughter by his gag-lets, wheezelets and grimacelets. The authors have provided him with plenty of funny business, and he has taken care to provide himself with more; so it may safely be predicted that the Avenue is safe for a good while to come. Miss Wadman and Lydia Yea mans (the latter lady is from your regions, l believe) both sing delightfully, and Henry Ashley and Sam Wilkinson add greatly to the Phyllis Broughton acts and dances with all that piquancy and grace for which she is becoming noted, and as though there were not enough good looks in the show the man-agement have engaged Mrs. Mackintosh and her sister, Miss Steer, described as society beauties, to pose as Indian Princesses.

The best thing in the Avenue show is the Harlequinade with which it concludes. In this Arthur Roberts plays the Policeman, and Wilkinson Clown and Ashley Pantaloon. This is one of the most screaming things seen for many a day, and makes you laugh till you are

Alice in Wonderland, adapted by Saville Clarke from Lewis Carroll's delightful story, was put on at the Prince of Wales' (late Prince's) last Monday afternoon, and also scored a success. It is a sort of children's pantomime for afternoons only. It is played chiefly by children, and clever children they are, too, I can tell you. As Alice, little Phoebe Carlo, formerly of Wilson Barrett and Co., made a great hit, and considerable humor was shown by a mite called Miss Dorothy D'Alcourt, as the Dormouse. The best of the grown-ups are Sidney Harcourt as the Hatter and Tweedledum and John Ettinson as Tweedledee. scenery, dresses and the music (which is by Walter Slaughter) are all excellent.

The Prince of Wales' is occupied of evenings by B. C. Stephenson and Alfred Cellier's charming comedy opera, Dorothy, and by "Richard Henry's" farce, A Happy Day, both of which Monte Cristo Junior has ousted from the Gaiety.

D'Oyly Carte has asked me to say that it is not true that the book of Gilbert and Sullivan's new opera has been sent to various American managers. He (Carte) proposes to run over York himself to produce the new piece at your Fifth Avenue Theatre, immediately after the London production, which, it is thought, will take place in about a month. Happy New Year to you all.

GAWAIN.

# Some Grievances.

The New Year has begun with a number of professional grievances, of varying extent and interest. Some of these have been submitted to THE MIRROR by the people that consider themselves injured, so that their cases may be placed before the profession.

Charles H. Bradshaw and B. F. Horning manage a Hoodman Blind company that plays in the smaller cities and towns. Their agent made a date at Biemiller's Opera House, Sandusky, O., earlyin the season, which, at the request of Managers Frohman and Ilg, was cancelled. Mr. Bradshaw, in a written communication, relates what afterward happened as follows: "Some time ago our agent made another date at Sandusky. A few hours later he learned that the train on which we depended to get out in order to open an engagement at the Windsor Theatre, Chicago, would not take our baggage or scenery. So he telegraphed Frohman and Ilg at once that we would not be able to play Sandusky as expected, and stated the reason. To this the firm replied that they would not release us. Then we sent several explanatory letters and telegrams, but failed to get another reply. On last Thursday night they attached our scenery and box-office receipts, putting in a claim for \$249.50. The house, when all sold, holds only \$450, and the first contract -that we released them from-was for 70 and 30 per cent., so the absurdity of the claim is apparent. However, as we were non-residents and couldn't afford to carry the matter to a higher court and fight, we were compelled to compromise for \$150 Frohman and llg's lawyer, and the Justice who issued the attachment against us, agreed that it was a gross outrage. However, we were compelled to grin and bear The managers in question boast of having had ten similar cases before and that they have won every one.

Another story is brought to us by James Maas, who went to Chicago under Frank A. Burr's management, with fifty other people, to appear in Messrs. Dam and Eustis' operetta, Mizpah. "We rehearsed for three weeks in Philadelphia," said Mr. Maas, on Tuesday, "and opened in Chicago on Sunday, Jan. 2, at Hooley's. At the end of the first week no salaries were forthcoming. We were put off from day to day the second week. As there was no prospect of a change I refused to play after last Wednesday and returned to New York Saturday. Colonel Burr claimed to be backed with ample capital, but none of it was seen. The members of the company were des-

out into the snow, on account of their hotel bills, before I left. Burr appeared to be totally indifferent to a sense of his responsibility for this state of affairs. He lived luxuriously at the Palace Hotel, and opened quantities of wine, while his chorus girls were penniless and in danger of being turned out of doors. I had I had to borrow money from personal friends in or-der to pay my board-bill, and ask credit for a railroad ticket to New York. It was under stood that Burr was backed by a wealthy New Englander, John Wallace. John Eilsler promised to go on and see the performance, and if satisfactory he consented to become responsible for fares and board while the party filled a date this week with him. The Mr Wallace alluded to is a manufacturer, reputed to be wealthy, of Meriden, Conn."

The report in Sunday's World of the marriage of Lowell Mason, business manager of the Wages of Sin company to an actress in Boston. has called forth a denial and an indignant protest from that gentleman. He writes The Mirror as follows: "In the New York World of Sunday, under the caption 'So They Were Married' appears one more romance from the gifted Boston correspondent of that paper. I say 'once more' advisedly, for pre-sumably this is the same gentleman who sumably this is the same gentleman who started the report of death by drowning of my brother Jack last Summer. A grain of truth lies amidst this mass of falsehood, to wit: the marriage liceuse; but a license doesn't make a marriage any more than a swallow makes a drunk. Will you kindly deny this story in THE MIRROR? It is a lie, pure and simple, and I should be glad and grateful if you would embellish your denial with comments, so much stronger than anything I could write, of your own on the license that permits a newspaper correspondent to drag a lady's name into notoriety, especially when a few inquiries in Boston would have convinced this romancer of the falsity and absurdity of the whole affair. I have telegraphed and written denials of the report to the World. or not that paper gives me hearing will be seen on Monday morning." In Monday's World Mr. Mason's telegraphed denial was printed. supplemented, however, by the statement that certain Boston people corroborated the original story. Mr. Mason certainly ought to more about the alleged marriage than anybody else, and his prompt denial ought to end the matter. But the World thinks differently. It always does when decency and dignity demand a frank avowal of a mistake. The World, however, doesn't monopolise decency and

C. F. Montaine writes from Meriden, Conn. setting forth his little grievance: "During the week that Siberia appeared at the Park Theatre, Brooklyn, two seasons ago," says he, "some guns belonging to the State were borrowed for use in the play. Some of them were dented by sabre strokes given by one of the characters in the fifth act. Four were injured before anything was said of the matter. Col. Sinn then complained to the stage manager, M. C. Daly, who laid the blame upon the actor that flourished the sabre, and who was charged with a bill of twenty dollars. Bartley Campbell was present at the time, and seeing the injustice of such a proceeding ordered the treasurer. James Merrill, to collect only one half the amount, the other half to be paid by manager of the company, Thomas B. Mac-Donough. Mr. Campbell's wish was utterly ignored by MacDonough, who collected the full amount of the bill from me.

# The Violin-Maker of Cremona.

John Howson's testimonial occurs this (Thursday) afternoon at Wallack's. He has secured a large and strong corps of assistants, and as a good many seats have been sold there should be a house whose proportions will gladden the beneficiary's heart and swell his bank account.

This performance enables Mr. Howson to gratify a long cherished desire, the production in New York of a little play called The Violin-Maker of Cremona. John Cheever Goodwin-who is now engaged in business pursuits in this city-some time ago translated it from the French of Francois Coppee for Mr. Howson, who will assume the role created by Coquelin at the Theatre Française-Filippo, the hunchback. Marie Jansen will fill the part of Giannina, J. H. Gilmour Sandro and Hudon Liston Ferrar

The plot, which is subjoined, possesses a dainty charm, and if Mr. Goodwin has suc ceeded in choicely Englishing Coppee's blank verse, the result should be a valuable addition to the limited list of one-act pieces: The Podesta of Cremona, lately deceased, has left his gold chain to be offered as a prize to the pu pils of the master violin-makers who shall make the best instrument. Taddeo Ferrari, his friend, and a master maker, enthusiastically adds to the gift his daughter's hand in marriage. Giannina begs him to reconsider his offer, as she loves her father's pupil Sandro, and adds that should Filippo, his other pupil, win the prize, she could not love him, though sympathizing with him in his poverty and deformity. Sandro, who tells Giannina has brought his violin, that he fears Filippo's skill, having heard him play on his violin one evening while a nightingale was singing in the garden, and that he could not tell which music was the more melo dious and thrilling. Filippo rushes in pale and bleeding, having been pursued and stoned at by a crowd who had been torturing a poor dog for which he had interceded. Giannina dog for which he had interceded. tends and soothes him, and his manner betrays to Sandro that he loves her. The rivals converse on their prospects of winning the golden chain. Filippo generously wishes Sandro's success Filippo generously wishes Sandro's success should he himself fail, but Sandro rejects his proffered hand, retiring moodily and jealously. Filippo muses on his fate, consoling himself by pouring out his aspirations to his violin, when Giannina comes to him and asks him to play to her. Filippo does so, and, seeing her in tears, misjudges the cause, but is told Giannina that in his triumphishe sees her own wretchedness; that she loves Sandro and bids Filippo live for fame and leave love to his rival. Filippo reproaches himself for his presump-

tion, and is about to break his violin, but reflects that if another than Sandro should win the prize, Giannina would still be unhappy. He changes the violins in their cases. hour for judging is at hand. Sandro, at Filippo's request, takes both instruments to be judged, but later on rushes in and confesses to Filippo that, overcome by jealousy and fear of losing Giannina, he changed the violins in a hag." Your Fay Templeton, although a bit titute of funds, and I believe only \$75 was losing Giannina, he changed the violins in a too short for the part, looked picturesque as paid—and that to keep them from being thrown lonely street on his way to the hall, but ran

from the place, filled with remorse, to ask pardon of Filippo, who tells him that his treachery has avenged itself and lost him the prize. The golden chain is brought triumphantly to Filippo, who hangs it about the neck of Giannina, that she may wear it in remembrance of himself when wed to Sandro. Ferrari, astonished at the rejection of the beners. rari, astonished at the rejection of the bonors Filippo has won, asks "What compensation have you?" Filippo replies, "This," holding the violin to his breast, "this will console

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I.-DAVID BIDWELL.

The name of David Bidwell is familia throughout the United States, and in nearly all of the civilized world, as being connected with some of the most extensive amusement enterprises that have been presented to the public these many years. Mr. Bidwell was born in the town of Stuyvesant, New York.

In early life he accepted a situation on one of the steamboats of the Hudson River Association that ran between Albany and New York. He soon became popular as one of the officers of the then famous steamer Swallow Mr. Bidwell remained on the river some eight years, during which, his Winters being spent in New York City, he frequently took the position of treasurer or ticket seller at one of the laces of amusement. In 1843 he fitted up the Empire House, on Barclay street, which became the headquarters of the Empire Club. He removed from Barclay street to a much larger establishment, on Nassau street, which he conducted with great success, until November, 1846; when he was induced to join his brother in the ship-chandlery business in New Orleans. Success followed in his new field. In 1850 Mr. Bidwell withdrew from when the series and purchased the widely known denough the series house, and in 1853, in connection with George Laurason, he built the Academy of Mu ic, which was originally intended for equestrian entertainments, and was first called The Amphitheatre In 1854, after the burning of the Varieties Theatre on Gravier street, Mr. Bidwell took the company into his stablishment, made some improvements, and alled it the Pelican Theatre. In 1856 he formed a co partnership with Dr. G. R. spaling and Charles J. Rogers, the firm being paiding, Rogers and Bidwell. They refitted Spalding, Rogers and Bidwell. They refitted the Pelican Theatre at considerable expense, and called it the Academy of Music, It soon became the popular theatre in New Orleans, usder the personal management of Mr. Bidwell, his partners, as was agreed, paying their personal attention to the firm's great circus enterprises. Mr. Rogers withdrew from the firm after the third successful circus expedition to South American. Mersra. Spalding and Bidwell continued the business upon a much more extensive scale. In 1867 they built the Olympic Theatre, in St. Louis—one of the finest theatres in Memphis and Mobile, they rebuilt and remodeled ibem, and thus formed the first theatrical circuit in this country, and inaugutheatrical circuit in this country, and inaugurated the system of traveling combinations.

In 1867 Mr. Bidwell, Dr. Spalding and Avery Smith prejected the Great American

Avery Smith prejected the Great American Champion Circus, which went to the World's Exposition. Paris: Each partner contributed \$50 poo in cash to the enterprise, and Mr. Bidwell was chosen the director-in chief to accompany the show. An immense amphitheatre was built in Albany, N. Y., under the personal supervision of Dr Spalding, to be transported to Paris. The best talent in every line and the best horses were selected. Other circust. ad the best horses were selected. Other circus proprietors in the country took an interest in its artistic and financial success, and gave the pick and choice of everything they had in pointed by the Governor of Louisiana Chief Commissioner for that State to the great Paris Exposition, started for the French capital mship Guiding Star, which chartered to convey the circus across the ocean ny changes of site and vexatious delays sed a lease of the Theatre du Prince he obtained a lease of the Theatre du Prince Imperial, which he remodeled at grear expense. This theatre was the largest in Europe. Its capacity was about 5 000. The average daily attendance for the first three months was over 5 000. Everybody connected with the enterprise gained a satisfactory amount of glory. Mr. Bidwell remained one year in Paris, and then went to London with his entire outfit. He leased the Amphitheatre on Holborn Hill, which he enlarged and remodelled. During the five months he remained in London he always played to the full capacity of the theaways played to the full capacity of the thea-tre. Here Mr. Bidwell met with a misfortune vary played to the control of the loss of his health, being confined to his bed for over two months, his physicians advising his return to his home in the South. This compelled the shandonment of the rest of the European tour. Mr. Bidwell returned home in 1868 and resumed the manner of the Southern Circuit. Duragement of the Southern Circuit. During the years 1867 8, Spalding and Bid well controlled and managed seven theatres via New Orleans, St Louis, London, Paris, Havana, Memphis and Mobile, besides a travel

ling circuit.
In 1871 Spalding and Bidwell sold all of their cucus property and theatrical interests, except the Academy of Music in New Orleans. and the O.ympic Theatre in St. Louis. dissolution of the well-known firm Dr. Spald ing took the Olympic Theatre in St Louis and Mr. Bidwell took his tavorite theatre, the Academy of Music, in New Orleans. In 1879 Mr. Bidwell bought the St. Charles Theatre, known as the Old Drury, In 1880 he re-built the house. Mr. Bidwell now owns the Acad emy of Music. St. Charles Theatre and the Phoenix House, all in one block, on St Charles street. He is also one of the stockholders and the lessee of the Grand Opera House, on Canal Street. To these the tres he gives all his personal attention in panagement. They are the only standard bestres in New Orleans.

David Bidwell is regarded as a very success ful manager, which is due to the fact that he attends personally to all of the details of his many establishments. He plays none but the best attractions, and conscientiously carries out each and every agreement he makes, which gives him a high standing in the profession, and enables him to secure the best in the market. Socially Mr. Bigwell is esteemed as a jolly companion, liberal to a fault. He has recently purchased a Summer residence at Pass Christian in Mississippi, on the Gulf Coast. He claims it to be one of the most delightful places in the world. May he live to pass many happy

#### The Amateur Stage.

THE AMARANTH IN CONFUSION The elements were not propitious on Wed esday evening. Jan. 5. but those who had the ardihood to venture out in the raging storm to attend the Amaranth performance of Confusion at the Brooklyn Academy, were rewarded by a genuine treat. In many respects the acting was quite up to a professional standard, while the farcical incidents of the play kept the audience in shouts of laughter. Alfred Young, who assumed the part of Mortimer Mumpleford, lacks the frolic and humor that Mr. Dixey was wont to display in the same role. He is not a comedian in temper ament, but his dry way of saying funny things, together with the apparent seriousness of his features while the whole audience was laughing at his complications and dilemmas, made his impersonation thoroughly successful. Moreover, he is versed in the technique of the stage, having gone through a course of study at the School of Acting. This training, combined with his natural aptitude, is what has placed him in the front rank of amateurs. The Christopher Blizzard of Percy G Williams. liams was certainly funny. Mr. Williams, however, appeared so much like James Lewis in method, make-up, and falsetto intonation, that many in the audience were under erroneous impression that that ill comedian had created the part at first representation in this country. As the saying has it, "imitation is the sincerest flattery;" but mimicry of pronounced pe culiarities can scarcely be classed as true his-trionic art. Frederick Bourne, as Rupert Sunbury, spooned in a satisfactory manner; but his characterization was otherwise slightly monplace Nor was the Irish butler of Virgil Lopez a particularly successful effort at Virgil Lopez a particularly successful effort at character acting His brogue was intended to be "flannel-mouthed," but it could never pass muster with a real Hibernian. Next to Alfred Young, G. H. Buermann, as Dr. Bartholomew Jones, did she best acting among the gentlemen. The scene in which Mumpleford takes the doctor for a detective, and they both bethe doctor for a detective, and they both be-come convinced of each other's insanity, was as artistic as it was mirth-provoking. Without resorting to burlesque, Messrs. Young and Buermann were so ludicrous in their efforts to humor each other that the audience were fairly convulsed. A. H. Marquis hardly locked humor each other that the audience were fairly convulsed. A. H. Marquis hardly locked or spoke as if he had been cut out for a police officer, but acquitted himself with credit in the main. Criticism and gallantry should not be confound d Nevertheless, it is a pleasant task to chronicle that all the ladies were good in their respective parts. Even diminutive Rose Cogbian Murray, who, as the Baby, made her Coghan Murray, who, as the baby, made her first appearance on any stage, tried to be as "good" as she knew how. An occasional yell on her part was only intended to let the audience know that she was no doll baby stuffed with sawdust. Ada Woodruff, as Rose Mumpleford, added another to her many successes on the amateur. other to her many successes on the amateur stage, while Elise Louis made such a charm-ing and romantic Violet that all the dudes in the audience wished they had the privilege of the audience wished they had the privilege of making love to her. Mrs. Charles Bellows, Jr., acted the role of Lucretia Trickleby in a manner that added considerable mirth to the performance. Whenever her old-fashioned corkscrew curls became visible they completely upset the gravity of the situation. Ada Austin, another efficient amateur, interpreted the part of Maria with customary skill. edly created his share of the general confusion.

A word of praise is also due to Mr. Bellows,

Jr., for the ex eptional smoothness of the entire performance. The Two Orphans is the
play underlined for the February performance.

The Lyceum Theatre was crowded on Thursday sfirmoon, Jan 6, with fashionable people. The entertainment was far a worthy charity. The programme began with Sugar and Cream, a very silly comedienta, by James P. Hurst, in which appeared Edward Fales Coward, Valentine Hall. Alice Lawrence and Rita Law reace. The two scenes from The Hunchback were carried out in an artistic manner, with Mr. Coward as the Modus and Miss DeCrolpe the Helea. The closing select on was Delicate Ground. Coward had an excelect on was Delicate Ground. Coward had an excelect on was Delicate Ground. His g-stures, however, are awkward, and he is wanting in facul expression. Mary R. Perkins was capital as P-uline. William Francis Johason was a Nancyish Alphonse De Grandier. NOTES.

Francis Johlson was a Nancyish Alphonse De Grandier.

First and foremost amony the rules of the Amateur's Hoyle should be, "When in doubt, play Among the Breskers" It was prob-bly owing to the fact that this musty piece was presented seven times during a recent season at the Lexington Ayrous Opera House that the Bulwer gave its opening entertainment at Manhattan Hall on Monday evining, Jan 70 Roberto Deshon, who assumed the part of David Marray, confounded staginess with emotion. The Lar y Devine of John V. Packenham evince d sime talent. A. H. W. Ahrees, was dgaified as thon. Bruce Hunter, Charles I rier was comic instead of p spossessing in the role of Clarence Hunter. C. T. Hill is as vet somiwhat crode, but his impersonation of Peter Paragraph showed he has the making of a light comedian. J. P. Quirk proved an acceptable soud. His negro dialect and make-up were good. Miss P. J. Hayes was a pleasing Minnie Daze. Mrs. M. E. Butler was somewhat too ingenuous in manner and costume as Bess Starbright, but she seemed to win the sympathies of the audience. The Mother Carey of Miss J. De Forrest was not quite on a par with former imprisonations of the same character in performances of recent date. Miss De Forrest, however, was quite off civel in the second act when she threw off the witch's garb. Marse Foster has acted the role of Biddy Bean so frequently that she seems almost id-notified with it.

James M Ward has come out the victor in the suit over The Red Fox

In about two weeks The Mascotte will be put on at the Bjou Opera House with Nat. C.

Goodwin as Lorenzo. Al Filson and Lee Errol, two well known specialty artists who have been abroad for some time, will return to America in February

and make their reappearance at Tony Pastor's T. M. Hengler, once of the well known Delehanty and Hengler, is dying of consumption at his home at Greenpoint, L. I. They became famous through "Shoo Fiv!" and Delehanty died of the same other dances. disease several years ago.

Misfortunes of Play-Pirates Editor New York Mirror:

As a consistent and persistent enemy of play piracy, I know you will be glad to record the rapid decline of that once flourishing industry. Texas has been a fertile field for play thieves, but during my present tour of the State I have found that their days of prospery are numbered. That is to say, they can no longer venture into towns that an attraction would ever think of visiting. In the vernacu-lar, the Texan has "tumbled" to them. Martin Golden, who has for years been starring a brass band through the small towns of Texas, and playing a lot of stolen plays as a side attraction, can no longer drum up an audience in a town of over fifteen hundred inhabitants. Out of the regular season he occasionally ventures into a town of three or four thousand; but this year be has found that even these hamlets have outgrown him, and be is elad to retreat to the cross roads. However, I guess Martin has stowed away on his Indiana farm sufficient to prevent his ever becoming a burden to the Actors' Fund, unless in his old age his feet should stumble and his ancient enemy again master him.

I see that another persistent play-thief recently died of softening of the brain in a charlty hospital at Indianapolis. His name was F. G White, and he was an actor capable of earning an honest living in his profession. For ten years he has been playing Gilded Age. The Phoenix and Joshua Whitcomb, and finally dies a pauper's death, and with no member of his profession so poor as to do him reverence. J. G. Stuttz, a typical barn-storming tragedian, who for years commanded respect by confining himself to the legitimate and refusing to become a play thiet, at last weakened, and is now boldly appropriating everything. Like the Goldens, his operations have been confined to small Texas towns. I shall watch

with interest his downward career. Another actor who was young, talented and capable of earning an honest living was L. R Warwick. He began by stealing Davy Crockett. About nine years ago he came into St. Louis fresh from his first piratical raid with Crockett, and meeting Mayo in the lobby of the Olympic Theatre, checkily offered his hand. Frank promptly pulled his nose. He evidently regarded this as personal, for he declined to continue the conversation. But the incident evidently embittered his young life, for he immediately became desperate. He went to his boarding house and thumped his female friend; then he got a stolen copy of The Phoesix and went at it again. For the past year he has been living on bar room lunches and small charity offerings in little Texas towns. A few weeks ago he had one of his eyes cut out in a brawl, and he is now an attendant in a beer saloon in this city. As there is no great demand for one eyed actors there is no great demand for one eyed actors in Texas this year, we shall probably next hear of him as an applicant to the Actors' Fund. A few years ago a little English Jew named Webber, who makes his headquarters in Chicago, the playthiet's paradise, bought a copy of the old ther's paradise, bought a copy of the old printed play of Hand and Giove. He re christened it Nip and Tuck, and for years toured the Western and Southern towns. This was all right, as the play was public property. But when some of his actors started out to do the play on their own account he appealed to "honest managers" to shut them out and "re spect his rights. He has recently branched out as a full-fledged play-pirate, appropriating The Paccaix among other things. He is now rapidly nearing the end of his tether.

A word in regard to local managers: My ex-

perience is that the great majority of the country managers honestly desire to protect both themselves and others, but when these people come in and advertise Risen From the Ashes; or, A Double Life they are not supposed to know that it is The Paccaix unless they have been previously notified. In many cases I re-ceive notices from local managers who have been thus imposed upon. Webber was not content with stealing my play; he also used my title in full. He applied for time and sent the bill to managers on one of my circuits, and from them I first learned, to my surprise, that ne had joined the army of play thieves,

I yesterday received a letter that for monumental cheek surpasses anything in my experience. A year or two ago f. F. Egbert started out to do a circuit of Western towns with a repertory including The Phoenix which he called Risen From the Ashes, A local manager notified me of the piracy, but about the same time the snap collapsed, and I gave it no further attention. As the "star" received no further attention. no communication from me, he chuckled to himself that his disreputable business had not been discovered, and so wrote the letter which I append together with my reply. Very tru
vours. Milton Nobles.

yours,

New York.

Dear Siz:—I should like to arrange with you tor the production of The Phoe hix at the cheaper, twice a-day theatres—the Harris circuit and Jacobs and Pric or is. I don't suppose you care to play those houses, and I doubt if the piece will suffer less toan at the hands of my wife—Kare Gassiond—and myself. I would like to play it on a royalty, or, if you feel inclined to go in with me, will place the services of my wife and soif—Blanche and Gerald, respectively—against your privilege to play the piece and say \$\frac{1}{2}\$ soo to start the scheme. As most of the houses would off recrtainties, there would be but littler-six to yourself, and it should be optional with you to appoint your own business man and treasurer, if so disposed. I think It could book twenty or more weeks to our mutual pecuniary advantage, and in no way interfere with your own season. Think the matter over at once, please, and kindly let me hear from you. You will find me a gentleman, truthful and houorable, and a good actor. Hastiy,

267 West 36th street, New York.

SAN ANTONIO, Tex.

Mr T F Egbert:

DRAK SIR — Your epistle of the 20th ult, is before me.
To answer the business proposition contained therein I will say that I nave declined ac res of similar offers I will say that I nave declined so res of similar offers from responsible managers, abundantly able to give security. Were tof the opinion that any of my plays could be played in the missums to a profit that would more than compensate me for the injury to the prestige and business of my individual orghin zation, I am quite able to organize a doontrol such company myself, and reap whatever borefir might accrue. Such, however, is not my opinion. I am surprised that you should give me credit for so hitte observation, as to have written me on this sufject In the language of the street, I have been 'outo you' for some time, as no will readily fit should you make application for time to any of the musuum managers. It is a matter of consi crable surprise to me that 'a gentleman, truthful and his norable and a good actor "should find it necessary to be come a common "play-thief," selecting as his victim a fellow-

actor who never knowingly did an act of injustice to any member of his profession. In conclusion, should I dec de at any time to put The Prævis out on royalty I would scarcely select as bisiness associate "a gentleman, truthful and honorable and a good actor" who hegan by stealing my propvirty, and then fearing to negotiate the same, writes for my authority to sell it in open market as d share the proceeds. Sing Sing and Sinckwell's Island are filled with such "gestlemes, truthful and honorable," only they stole overcoats and hams instead of plays. Very truly yours,

Mixtus Kontrs.

Addenda: In the cast of The Prævis there are no

Addenda: In the cast of The Proving there uch characters as Blanche and Genald. These re used only in the stolen copies of the play.

#### Fate.

Where e'er the flowers are, The butterflies come, too, With bright-hued coiden wings, The fair Queen Rose to woo.

Where e'er the sweet grapes hang, Are murmuring crowds of bres-The bold free-la cers of the fields-In swarms of twos and threes.

Where e'er the lovers whisper. The burning fire fl es com-, A if they knew, on lovers' lipe Was first their glowing home

Where coral honevauckle grows,
The humming bird darts in;
For well he knows the sweets that dwell
That chaliced cup within. Where e'er the grasses spring,
The soft, sweet south winds hover;
With breathless bliss they kiss
The fields of Summer clover.

Thus each fair child of Nature
Hath for its hear; a mate.
Deny not, then, my tender thoughts,
Since loving is but Fate.

FLORENCE GERALD.

#### Professional Doings.

-Alexander Salvini and Mons Senac will take part an assault-at-arms at John Howson's benefit to-day -The Criterian Dramatic company, under the nanagement of E. L. Deane, opened in Amsterdam, N

Y. on Jan. 4.

—Marlande Clarke is now managing the Fortune's Foole mpany for Louise Rial. He writes that business of late has been good.

—Casad an friends r custly presented George W. June with a set of otter furs. The nec pent murmured something about June and January embracing but was chosed off by the Kanunks.

-Meggis Mitchel.'s company forwarded a purse of \$50 to Min Footlethwaite, whose I would need two as no were burned to death in the recent railr. ad wreck at f.ffi.s., U.

-Blanche Moulton and L. F. Fent have joined the size Evans company, in place of Jessie Dean and J. Westervelt.

Lizie Evans opens her New England tour F. b. 21 at New risven. Mins a vans has three new plays u deconsideration—The Robin's Nest, by Con. 1. Murphy, A Family Affair by Scott Martle, and Arcadie by A. Z. Chipman.

oy A. Z. Calpman.

— Frank Farrell writes THE MIRROR from Denver. Col that he is rapidly regaining his health. "Indeed," he says, 'I am better to-day than I have been in three years. The struggle was long and painful, but, thank God, the worst has passed!"

The Red Hot Stove is the caloric title of a new far cical pece by Flank Dumont that will engage th humorous talents of Harry Leopold and Leslie Howard

humorous talents or ready next season

—Edward Powell states that he is connected with

Domin o't Murray's company not One of the Bravest.

Mr Powell adds that he as a se is used without authority
is the printing of the latter organization.

Is the printing it the inter organization.

—In Memphis the other night, Mrs Charles Walcot of Rose Coghlan's support, was suddenly taken ill, and Mrs. Charles Peters, the old woman of the compary, took her place as Audrey, in a You Like It, with but two hoars notice. Mrs. Peters had never filed the part before, but she achieved a signal success, receiving a ca.l on the scene.

—A telegram received by Frank W. Sanger on Monday from Tony Hart, stated that the latter's opening in Chicago on Sunday night was notably successful.

-Marie Petravsky has joined Kitty Rhoades company of play juvenile and soubatte parts.

to play juvenile and solutorite parts.

Frank Lawton, of the Sol Smith Russell company, feels grateful to Mr. Russell and Manager Berger f r giving him leave of absence, without even a substitute to take his place, in order to attend the funeral of a member of his family in Hartford. Mr. Lawton is brother was killed at a fire on Sunday in the city

named.

—Emma Maddern is one of the few young and comely actresses that are not disinclined to sacrifice their good looks in the interest of art. She played I illie Slowboy in The Cricket on the Hearth recently in New Orleans, and a Picayane writer said it was the best performance of the part that he had ever seen.

-H. R. Jacobs has added snother to his long chain of theatres, having just leased the Boston R j u l'heatre. The rent of the house is \$12,000 a year, which the owners insist on having in advance.

-Alice Oates died in Philadelphia and Monday, Jan. io. She had been ill for seve all mo \$ 5. Miss Oates had been prominently identified with the stage for some twenty years, and was at one time pre-eminent in burletque.

-Saveral new plays are now hains gotton ready for

— everal new plays are now b-ing gotten ready for Mary Hamilton, who begins her starring tour under the management of Gustave Frohman on April 11.

—Viola Allen, Louise Dillin, Leslie Allen, Henry Miller and Melbourne McDowell have been engaged for the company which is to open in June in San Francisco in Held by the Enemy, William H Gillette, the author, will play the Correspondent in this cast.

The Main Line will open in Boston next Monda night with an entirely new second act. At the close of the Boston engagement the company play in and about New York for two months

—Al. Hayman, who left for San Francisco last Thursday, returns to this city after Clara Morris open-ing on the Pacific Slope. -W S St. Clair has been engaged for the part of Cap-tain Hardy in the forthcoming production of Harbor Lights at Wallach's.

-Henry Greenwall has bourht a piece of property is ouston. Texas, with designs in the direction of the

—Wheel Carnac is the title of a new play that Henry Chanfrau will produce in New Orleans during his pres-ent fortnight's engagement. It is from the pen of George Hoey.

The Eves Costume Company are making the cos-mes for Mrs. Langtry's production of Claucarty. —Helen Da vray and Ellie Wilton on Mond by presented Stage-manager Co fux with a gold watch and chain for his bravery in saving Miss Wilton recently from a poss bly serious acc dent.

— Mrs. Rosa Leland has opened an effice in the Star Theatre building, where she is prepared to make r utes, fill time and transact all the business of a full Rodged theatrical agency. Mrs. Leland has pluce and brains, and she generally succeeds with whatever she under-takes.

takes.

—John W. Mishler, who made a small fortune with Bartholomew's Equine Faradox finds pleasant employment in the management of his New Academy of Music at Reading, Pa. He books only merit rious companies and at regular prices—nothing less than thuty-five, fifty and seventy-five conts; ad his last show, that thus far they have been unusually good. The new Academy is conducted liberally, and is a gratifying financial success. Mr. Mishler is a jidicius, experienced and popular manager.

Calories have not been no frequent as Museum dates.

financial success. M. Mishler is a jidicious, experienced and popular manager.

—Salaries have not been so frequent as Museum dates in A Great Wrong Righted company. The leading lady, Addine Stanbope, finding the party booked to play among a lot of stuff d monkeys and other scientific articles in Grand Rapida last week, tendered her resign at on at once and returned to New York, leaving Mr. St. v. ns to sight his Wrong before the distinguished company of taxidermistic curiosities. Miss Stanh p: says sie does not at present aspie to appear in remite mus mms of gatural history, but she is ready to et gage in a firstite diamatic company.

The London press is by no means unanimus in its restinate of The Noble Vigaboad, Henry Ar hu lones' new play at the Princips' Theatre. But siveral of the leading journals disagree with the opinion expressed last week by "Gawsin" This Mistor's London correspondent. The Pall Mall Gazette says that it is "the best melodrams that his been seen in Lindon for similating the mistory of the public special contrasted his pirit tugen outly devised; the dial gue is remarkably natural, without extra agance or undurentiality." The Daily News says: "Penty of strong situation is, we betteve, the maxim of manalers and actors experienced in the matter of the public appetite for romantic orama, and there can be no questic untast the maxim steadily in mind."

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Mark Melford's original melodramatic farcical comedy,

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ERMINIE.

Chorus of 40, Mr. Jesse Williams, Musical Director. Seats secured two weeks in advance.

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in John W. Keller's society drama,

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Admission 25c. 23d St. and 6th Ave. Burlesque. Burlesque.

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MEPHINTO, the Flying Woman.
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Georgie Parker. Homer and Lingard,
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Pantomime.
Pantomime—"A Night of Ferror"
MATINEE, TUENDAY & FRIDAY.

Amuse towns a ALLI

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Francisc

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Hoyt's Hobbies.

"This has been a most successful season for the Tin Soldier," said Charles H. Hoyt to MIRROR reporter. "Business outside of San Francisco was not phenomenal, but it was evenly good. Not a losing week, but we did have one very close call. We played in St. Paul and Minneapolis during a cold snap, and came out just \$7 ahead. In Newark, a few weeks ago, we played to over \$3,800, and we have just closed a very good week in Baltimore. In Boston we have the record of having played to the biggest house in the Park Theatre at at any prices. The Rag Baby's business has been somewhat better than last season all over, except in Chicago, where I didn't expect to equal the phenomenal business of \$19,000 in two weeks some time ago.

"We have been very unfortunate in having people sick, and in the death of James Dyer, of the Tin Soldier company. Mr. Dyer's death was the result of an accident he met with some time ago. He was one of the best of actors, capable of light genteel to rattling low comedy, and withal a perfect geutleman in every re pect. While I am on the subject, I can't help telling you of Dr. Robertson's kindness to Mr. Dyer. Although Mr. Dyer received his salary regular, Dr. Robertson charged him almost nothing for his services, and gave him the best of care. He also kindly contributed \$50 toward the

funeral expenses.
"We have been unfortunate in having our people sick, but we have also been fortunate with our understudies. Amy Ames has been out of the cast almost half of the time through illness, while Flora Walsh is out now with a bad cold. When Miss Walsh had a little part

bad cold. When Miss Walsh had a little part she told me she was a good actress, but I always thought it a 'fairy story' But when Miss Ames fell ill I put her on in the part of the servant girl, and she played the part just about as good as the original, Laura Burt did splendidly in the part of Carrie Story while Miss Walsh was ill.

"As to my new play, A Hole in the Ground I intend producing it this season. I have not quite finished writing it, but it is so thoroughly mapped out that I could put it in rehearsal in two weeks. I expect to present it in St. Louis or Chicago in March or April. I shall play it for a short season only, probably not more for a short season only, probably not more than four or six weeks, just to find out al! about it. If it's a go it will probably be produced in New York in September."
"What is the plot of A Hole in the Ground?"

asked the reporter.

"It has none. A plot is a disadvantage. It stands in the way of a farce comedy. My plays succeed through their character studies. plays succeed through their character studies. I have two or three good character studies in the new play. Flora Walsh will be given the leading soubrette part. The rest of the company is not decided upon. I have another piece sketched out, called Stirring up the Animals, but if A Hole in the Ground is a success. I shall not produce it for a year or more. I own The Maid and the Moonshiner now by

purchase, but the report that I intend produc-ing it is untrue. I recognize the fact that the opera was a failure, although I believe that Solomon's music got an undeserved scoring

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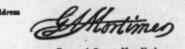
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